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SEUM NEWS

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MUSEUM NEWS, Volume 40, Number 3, November 1961. Published by the American Association of Museums with its headquarters office at 2306 Massachusetts Avenue, N.W., Washington 8, D.C. Published monthly, September to June, inclusive. Subscription price of ten dollars a year is included in annual dues of members. The entire contents of MUSEUM NEWS are fully protected by copyright and may not be reproduced in any manner, in whole or in part, without written consent. © American Association of Museums, 1961. Title and symbol registered U.S. Patent Office. Second class postage paid at Washington, D.C. Printed by Judd & Detweiler, Inc.

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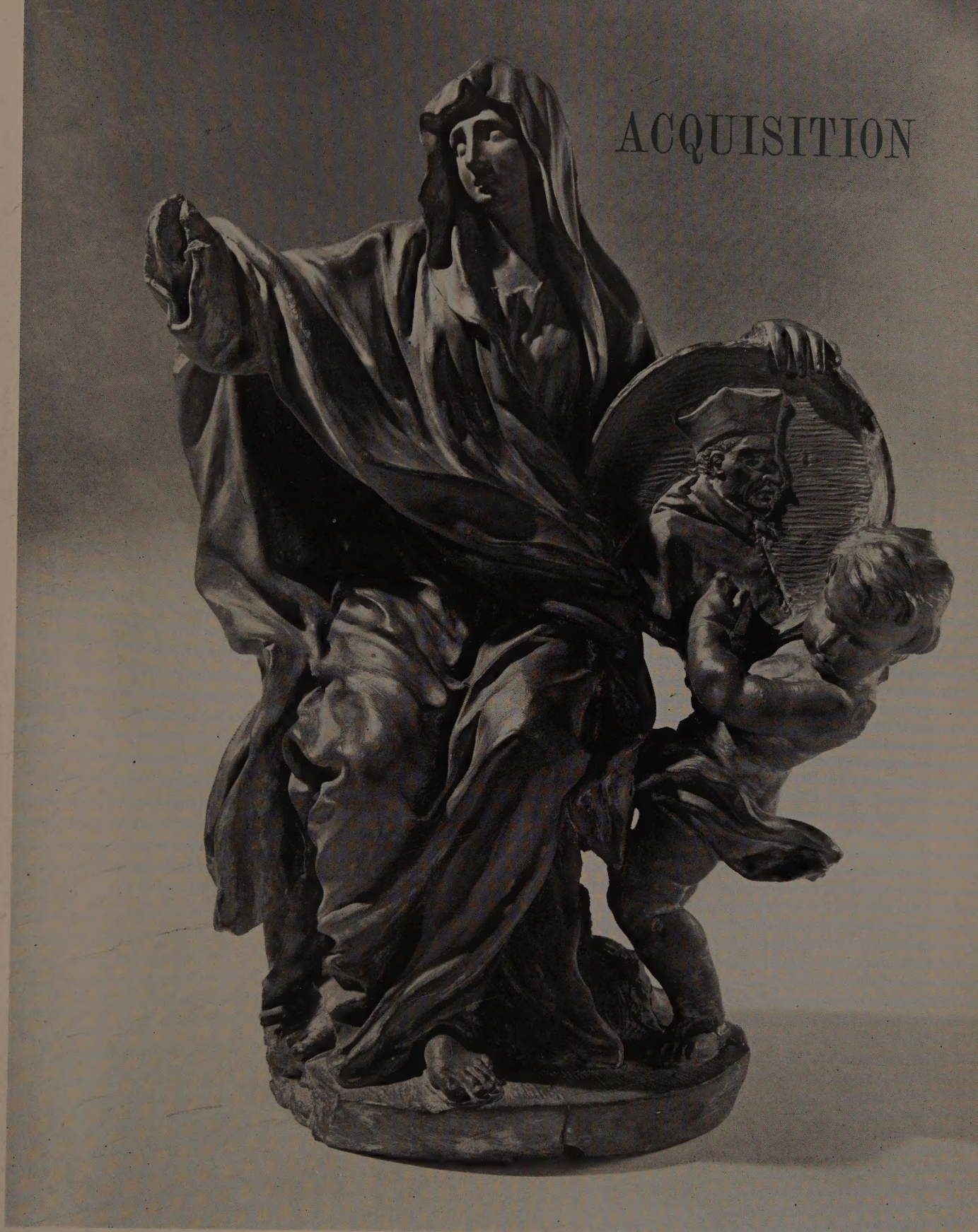


A TERRACOTTA BOZZETTO, for the figure of Faith over the tomb of Cardinal Lelio Falconieri, has just been placed on exhibition at the Toledo Museum of Art. It is by Ercole Ferrata (1610-86) who worked with Bernini, and was also a noted sculptor in his own right. The tomb is in the Falconieri Chapel of S. Giovanni dei Fiorentini in Rome. Among others who worked on the Chapel were Pietro da Cortona and Borromini. The bozzetto stands 14¾ inches high and dates about 1674, which was the date of the completion of the Falconieri Chapel.

NEWS LINE . . . . . .

GENERAL

Williamsburg Antiques Forum

The 1962 sessions of the 14th annual Williamsburg Antiques Forum will be held from January 28-February 2, and from February 4-9, at Williamsburg, Virginia, and will emphasize the theme of "English Ancestors; American Descendants."

Historians and museum directors from England, Canada and the United States will give illustrated talks on paintings, furniture, textiles, books and ceramics. Among the list of distinguished speakers is Sir Trenchard Cox, director of the Victoria and Albert Museum, London, who will lecture at one period in both of the five-day sessions.

European Tour Planned by A.A.M.

The American Association of Museums is organizing a round trip flight to Europe for early next summer, around mid-June, 1962. Participants will be able to take advantage of a special group round trip fare of only $280 to $285 per person, as compared to the individual economy round trip fare of $571.60.

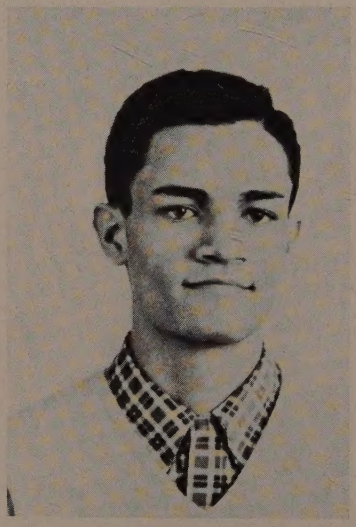
The flight will leave New York (Idlewild Airport) for Rome, returning from London to New York three weeks later. The itinerary on the Continent is entirely the choice of each individual. Participation is limited by law to A.A.M. members of at least six months standing (prior to date of flight), and members of their immediate families.

New Doorway for Valentine Museum

The Valentine Museum in Richmond, Virginia, is now in the process of installing a doorway from the East Gallery of the Main Museum building into the hall of the Wickham-Valentine House, the original museum building. Previously it has been necessary to go from the present museum building out on to the porch of the Wickham-Valentine House, and enter that house through a window.

The door which is being installed comes from the Hobson-Nolting House, which was demolished in 1950, and should make a beautiful entrance into the Wickham-Valentine House, besides adding greatly to the Museum's attractiveness.

Coincident with the door installation will be the redecoration of the West Gallery. It is hoped that this entire project will be ready for opening and dedication in 1962, the 150th anniversary of the building of the Wickham-Valentine House, which was first opened in 1898 as the original museum.



Wanted by F.B.I.

WILLIAM E. WINN is being sought as a fugitive by the Federal Bureau of Investigation. He was dropped from the rolls of the United States Army as a deserter on April 27, 1959, at Fort Ord, California, and is known to be fond of art and to frequent art museums.

Born in Missouri, WINN has spent considerable time in California and Minnesota, and his last known whereabouts was in Jackson, Michigan, in March, 1959. He reportedly has considered suicide; therefore, you should take no action to endanger your own safety.

Race: Negro
Sex: Male
Born: April 4, 1935
Kansas City, Missouri
Height: 6′ 4″
Weight: 155 pounds
Hair: Black
Eyes: Brown
Complexion: Light

If you have any information relating to WINN, you are requested to advise the nearest office of the Federal Bureau of Investigation, the telephone number of which is listed on the first page of your telephone directory.

ART

New Gallery of Art Opened in Jacksonville

This month marks the opening of the new Cummer Gallery of Art in Jacksonville, Florida.

The new building, which has been built on the former site of the donor's residence, is located on the banks of the St. Johns River surrounded by gardens which were developed for over fifty years by the donor.

Under the Will of the late Ninah M. H. Cummer, the DeEtte Holden Cummer Museum Foundation was established and received her collection of approximately seventy-five paintings, which will form a nucleus for the permanent collection. These paintings include representative examples by American, English, Dutch, Flemish, Italian and French artists, and also some 18th Century English and French furniture is exhibited.

Kress Foundation Exhibition

The completion of the Kress Gift to the Nation, a gift unique in fine-arts philanthropy, will be celebrated in December 1961 with an exhibition at the National Gallery of Art, Washington, D. C., opening on December 10, and remaining on view for six weeks.

The exhibition will consist of a selection from more than 3,000 works of art which the Foundation, at a

National and International

cost of over 50 million dollars has acquired and distributed in the last two decades to twenty-one American museums.

In the development of its art project the Foundation has had three principal objectives (1) to form at the National Gallery of Art in Washington a great Kress collection of paintings and sculpture which would enlarge and enrich our national treasure of art; (2) to bring Kress collections to other museums across the country; and (3) to provide study collections for a number of colleges and universities.

Masterpieces from Stephen C. Clark Bequest to Be Exhibited

Masterpieces of painting, sculpture, and drawing from the bequest of the late Stephen C. Clark, industrialist and philanthropist, who built one of the world's most renowned private collections of European and American art, are to be shown at both the Metropolitan Museum of Art in New York, and the Yale Art Gallery in New Haven, Connecticut.

Major works by Cézanne, Renoir, Degas, and Seurat have been placed on display in the Recent Accessions Room at the Metropolitan Museum of Art, and works by El Greco, Albert Pinkham Ryder, Augustus John, Eugene Speicher, and Peter Blume have been installed in the Paintings Galleries. In recognition of Mr. Clark's long interest in the preservation of the Museum's collection, funds from the Clark estate will be devoted to the air conditioning of the Paintings Galleries.

Included in the gift to Yale are renowned paintings by Frans Hals, Copley, Van Gogh, Manet, Corot, Picasso, Eakins, Homer, Hopper, and Bellows. In addition, the bequest included a sum of one million dollars for use by the Art Gallery.

The Yale Art Gallery exhibition will consist of 40 paintings, sculpture and drawings, 33 of them the gift to Yale by Mr. Clark, and seven on loan from his widow.

International Program Director on World Research Tour

Porter A. McCray, Director of the International Program of The Museum of Modern Art in New York, began a trip last month which is being made on behalf of The Museum of Modern Art, the Asia Society, and the Department of State, and will continue through August of next year.

Mr. McCray intends to gain some familiarity with the character of the people; to meet with educators, practicing artists, craftsmen and officials. He proposes to evaluate the quality of certain cultural institutions, with special reference to personnel and physical facilities; investigate existing standards for the safety of handling and housing works of art and to recommend improvements where necessary, in order to justify the borrowing and circulating of art objects from public and private sources in the United States. He will attempt to predetermine to a reasonable degree the need and expected local response to projects proposed by the United States, and to recommend exchange in the art of other countries in those areas of artistic accomplishment most likely to be well received in this country. In connection with the Museum's program which now supplies selections of paintings to a number of American embassies abroad, and with the Government's proposed support of this practice, he wishes to examine the effectiveness of those projects already carried out, and to evaluate more recent requests.

Children's Art Exhibitions

The Smithsonian Institution has recently announced the publication of a folder entitled "Children's Art Exhibitions." This folder lists 12 currently available exhibitions of Art by and for children, as well as eight educational exhibitions, including the new "Physics and Paintings," which is at present in preparation at the National Gallery of Art.

Indian Ocean Expedition

Under UNESCO sponsorship, the International Council of Scientific Unions and the Special Committee of Oceanic Research will pool the resources of some 20 nations interested in learning more about the Indian Ocean. Forty ships are expected to converge on the Indian Ocean during the peak of activities in 1962-63, where in addition to yielding new knowledge in physical oceanography, chemical oceanography, meteorology, marine biology, marine geology and marine geophysics, the Indian Ocean expedition will also prove that the goodwill generated during the International Geophysical Year is still very much alive.

The United States is interested in the Indian Ocean for scientific reasons and to help countries surrounding the ocean make better use of its resources. With this aim in mind, they are sending ten ships on the expedition, including at least three new specially-built vessels.

New International Handbook

UNESCO has recently put out a new edition of "Study Abroad," which lists more than 115,000 individual opportunities for free travel and study in 115 countries.

These scholarships and fellowships are offered by a total of 1,750 private institutions, governments, inter-governmental and international organizations, including for the first time, the International Atomic Energy Agency, the British Commonwealth Scholarship and Fellowship Plan and the University of Friendship Among Nations in Moscow. They are in all fields of study and research.

Full information on eligibility, duration, value and application procedures is given for each award. There is also a list of 300 organizations throughout the world that provide advice and practical help to foreign students and to their nationals wishing to study abroad.

The Baptism of Christ Lucas van Leyden
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NEWS LINE

Three Cities Participate in First Interstate Art Rental Exchange

A one year art experiment, made possible by a grant from The Rockefeller Foundation, has been inaugurated simultaneously at the art rental centers of the Institute of Contemporary Art, Boston, the Albright-Knox Art Gallery, Buffalo, and the Pittsburgh Plan for Art.

The program, called the Northeastern United States Art Rental Exchange, will include 120 works of art by 60 artists. The Exchange will exhibit at each of the three art rental centers 40 paintings, drawings and graphics by 20 artists from other areas. Following one week showings, the works of art will be made available for rentals and purchases during a six months period. At the end of that time unsold items in each group will proceed to the next point in circuit, where the process will be repeated.

A major purpose of the Exchange is increased visibility for the works of competent artists, many of whom may be unknown beyond their immediate areas.

HISTORY

Second Crowninshield Award Presentation

Henry Francis du Pont, founder of Winterthur Museum in Wilmington, Delaware, has been presented the second Louise du Pont Crowninshield Award of the National Trust for Historic Preservation.

The fund for the award was given to the Trust by Mrs. Crowninshield's friends, to be presented to the individual or organization which, in the judgment of an Awards Committee, has best exemplified the highest standards of excellence in historic preservation.

Among his many activities, Mr. du Pont has assembled the largest collection of American decorative arts of the period 1640-1850 ever brought together, for the Henry Francis du Pont Winterthur Museum. In 1952, in cooperation with the University of Delaware, he established the Winterthur Program in Early American Culture for training personnel for teaching or museum work through academic discipline and connoisseurship, gained by intensive study of the Museum's great collections. Mr. du Pont is also currently serving as Chairman of the Fine Arts Committee for the White House, to assist Mrs. John F. Kennedy with her collection.

Bequest to Maryland Historical Society for New Building

William S. Thomas, son of the late Congressman John L. Thomas, has left a large estate amounting to more than $2,000,000, to the Maryland Historical Society for the erection of a building to be known as the Thomas and Hugg Memorial, and for the maintenance of the building.

The Society's expanding operations now require many additional facilities which the Thomas and Hugg building will provide. The new structure will contain an auditorium, an enlarged maritime museum, a manuscripts division of the library, rooms for both permanent and temporary exhibitions, meeting rooms for related organizations, offices, and other needed facilities.

SCIENCE

National Science Foundation Graduate and Postdoctoral Fellowships

The National Academy of Sciences-National Research Council has been called upon to advise the National Science Foundation in the selection of candidates for the Foundation's program of regular graduate and postdoctoral fellowships.

Fellowships will be awarded for study in the mathematical, physical, medical, biological, and engineering sciences; also in anthropology, psychology (excluding clinical psychology), geography, economics (excluding business administration), sociology (not including social work), and the history and philosophy of science.

Committees of outstanding scientists appointed by the Academy-Research Council will evaluate applications of all candidates. Final selection will be made by the Foundation, with awards to be announced on March 15, 1962.

Soviet Medical Exhibit

The first official Soviet government exhibit ever displayed in Chicago, "The Soviet Exposition of Medicine and Medical Equipment," has been on view at the Museum of Science and Industry, Oct. 14 to Nov. 5, and will also be shown for three weeks at the University of Minnesota in Minneapolis.

The exhibit, prepared by the Soviet Academy of Medical Sciences and the Russian Ministry of Health, features displays of instruments. equipment and drugs, preventive methods for polio and cancer, space medicine, recent developments in chest surgery, and a section on Soviet dispensaries.

Coincident with the exhibition in Chicago and Minneapolis, an American exhibit on transportation is scheduled for showing on a reciprocal basis in Stalingrad and Kharkov in Russia.

Dayton Museum Receives Grant

The Dayton Museum of Natural History in Ohio, has recently received a grant of $50,000 from the Frank M. Tait Foundation for the purpose of building a new auditorium at the museum.

This will be the first of a series of planned additions at the museum. Money is also being raised to complete the balance of the museum plan at an early date. This includes library space, office-laboratories and expanded youth activity areas; a new and expanded Animal Fair for live animals; car port, utility space, and other storage now completely lacking. It would also include grading, and a new view to the building.

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ARCHEOLOGICAL STUDIES IN THE SEISTAN BASIN OF SOUTH-WESTERN AFGHANISTAN AND EASTERN IRAN. By Walter A. Fairservis, Jr. Anthropological Papers of the American Museum of Natural History, Volume 48: Part 1. 128 pp., 19 plates, 49 text figures, 143 designs, 7 tables. New York: American Museum of Natural History (1961). $3.00.

ART REPRODUCTIONS. By Jane Clapp. A list of art reproductions available from ninety-five museums in the United States and Canada. 350 pp. New York, New York: Scarecrow Press, Inc. (1961). $7.50.

ARTS OF THE MIGRATION PERIOD: *Hunnish, Gothic, Ostrogothic, Frankish, Burgundian, Langobard, Visigothic, Avaric, Irish* and *Viking.* By Marvin Chauncey Ross. Introduction and Historical Survey by Philippe Verdier. 173 pp. Illustrated. Maps. Baltimore, Maryland: Walters Art Gallery (1961). $7.75 postpaid.

CROWNINSHIELD-BENTLEY HOUSE: *Special Issue, Essex Institute Historical Collections.* 123 pp. 17 illustrations. Salem, Massachusetts: Essex Institute (1961). Price not given.

DECOYS AT SHELBURNE MUSEUM. By David S. Webster and William Kehoe. Museum Pamphlet Series, Number 6. 129 pp. Illustrated. Shelburne, Vermont: Shelburne Museum (1961). Price not given.

THE DIDASCALICON OF HUGH OF ST. VICTOR: *A Medieval Guide to the Arts.* Translated from the Latin with an Introduction and Notes by Jerome Taylor. Bibliography and Index. 254 pp. New York, New York: Columbia University Press (1961). $6.00.

DRUG SUPPLIES IN THE AMERICAN REVOLUTION. By George B. Griffenhagen. Contributions from the Museum of History and Technology, United States National Museum, Paper 16, Bulletin 225. 18 pp. Illustrated. Washington, D. C.: Smithsonian Institution (1961). 25 cents.

GAPS IN THE DISTRIBUTION OF ASTEROIDS. By Yusuke Hagihara. Smithsonian Contributions to Astrophysics, Volume 5, Number 6. References. 9 pp. Tables. Washington, D. C.: Smithsonian Institution (1961). Price not given.

JOURNAL OF GLASS STUDIES: *Volume III.* Edited by Paul N. Perrot and Axel von Saldern. Bibliographies. 175 pp. Illustrated. Corning, N. Y.: The Corning Museum of Glass (1961). $5.00, Abroad $5.50.

ONTARIO'S NIAGARA PARKS: *A History.* By Ronald L. Way. Foreword, Prefaces, Appendices and Index. 299 pp. Illustrations including 5 in color. 3 maps. Fort Erie, Ontario, Canada: The Niagara Parks Commission (1960). Price not given.

THE PHILIPPINE BITING MIDGES OF THE GENUS CULICOIDES: (*Diptera: Ceratopogonidae*). By Mercedes D. Delfinado. Fieldiana: Zoology, Volume 33, Number 7. Introduction and References. 44 pp. Plates. Chicago, Illinois: Chicago Natural History Museum (1961). $2.00.

PICTURES FROM FREDERIKSBORG. Frederiksborg Museum. Historical Introduction by Jorgen Paulsen. 162 pp. Illustrated. Hilleröd. Denmark: The Museum of National History at Frederiksborg Castle (1961). Price not given.

A SETH EASTMAN SKETCHBOOK, 1848-1849. Marion Koogler McNay Art Institute. Introduction by Lois Burkhalter. 68 pp. Plates. Austin, Texas: University of Texas Press (1961). $7.50.

STUART ROCKSHELTER: *A Stratified Site in Southern Nevada.* By Dick Shutler, Jr., Mary Elizabeth Shutler, and James S. Griffith. Nevada State Museum, Anthropological Papers, Number 3. Appendix and Bibliography. 36 pp. Illustrations and Tables. Carson City, Nevada: Nevada State Museum (1960). Price not given.

THREE REGIONS OF PRIMITIVE ART: *Lecture Series No. 2.* By Hallam L. Movius, Jr., S. Kooijman and George Kubler. Foreword by Robert Goldwater. 75 pp. 42 plates. New York, New York: The Museum of Primitive Art (1961). $3.50.

TIKAL REPORTS–NUMBERS 5-10: *Museum Monographs.* 225 pp. 73 figures, tables. Philadelphia, Pennsylvania: University of Pennsylvania, University Museum (1961). $3.50.

TIKAL REPORT NUMBER 11: MAP OF THE RUINS OF TIKAL, EL PETEN, GUATEMALA: *Museum Monographs.* 26 pp. 10 separate maps. Philadelphia, Pennsylvania: University of Pennsylvania, University Museum (1961). $5.00.

Ambassadorial Splendor

Two periods of classical French design merge to create a dining

caps. The Louis XV walnut shield back chairs (there are eight in all) have serpentine seats on conforming seat rails. The front cabriole legs show fluted carving at the knees. Carving also appears on the ogee of the frame.

Points of View

We are pleased to announce that in response to the Association's appeal for funds in support of its "Special Study Project—The Museum at Mid-Twentieth Century," a contribution, totaling $22,500.00, has been received. This study will eventually enable the Association to supply the field with information pertaining to the operation and administration of museums, and even more important, will provide a basis for developing sound programs in the fields of museum training and education. All museums have been asked to assist the Association both in the collection and updating of information for the study, and by supporting the project through membership and special contributions. The findings of this study will be published, and the individual museums will be kept informed through a series of monthly mimeographed reports.

* * *

During the first week, following the Association's announcement of its proposed jet-charter flight to Europe for its members, one hundred and five people requested tentative reservations. The charter flight offers the advantage of a round trip fare of only $280.00 to $285.00 per person as compared to the summer economy round trip fare of $571.60. If sufficient interest is shown, flights will be planned for June, July, and August. The flights will leave New York (Idlewild Airport) for Rome, returning from London to New York three weeks later. Itineraries on the Continent are left entirely to individual choice. The Association will however, upon request, assist in making travel and hotel reservations. Participation in this program is limited by law to the American Association of Museum's individual members of at least six months standing, and members of their immediate families.

* * *

Information, often of important news value, is many times sent too late for inclusion in Museum News. At other times releases are sent after the event has occurred, rendering the news outdated. We endeavor to keep our readers informed of major news items in the museum field, and need your assistance in submitting material for inclusion in Museum News, at least six weeks in advance of the publication date, which is the first of the month. Under a new policy, all material—news releases, bulletins, catalogues, annual reports, promotion material and so forth, received from museums will be kept on file for at least a year and half.

JOSEPH ALLEN PATTERSON

Civil War Centennia

Burford's cavalry. Sketch from *Battles and Leaders of the Civil War.* (National Archives Collection). The photograph on the cover and those accompanying this article were furnished by the National Park Service, Washington, D.C.

On July 22, 1961, the cannon roared along Bull Run Creek, Virginia. Forces of the Blue and the Gray faced each other grimly. Bugles sounded the signal for battalion commanders to advance their troops along the entire front. But this was a mock battle. No blood was shed, unless some over-enthusiastic soldier was careless with his saber. Along the side lines, not unlike the actual scene 100 years ago, were thousands of spectators. They cheered and waved banners and shouted words of encouragement to the side of their choice. The pageant was on. The re-enactment of the First Manassas was one of many such efforts to mark the Civil War Centennial. To commemorate these events is admirable, but the underlying spirit that has characterized the entire Civil War Centennial has caused many a citizen to speculate: is this a commemoration or a festival?

On the surface it seems that the multitude of forces at work planning the observances of the Civil War have produced nothing but a rash of hare-brained schemes to make a fast dollar. Sound, educational projects befitting the solemnity and dignity of the occasion seem to have eluded us. I say on the surface because underneath the garish, the vulgar, the mawkish, and even the bewildering, there *are* programs of substance and durability.

Reaction against some of the excesses to which we have all been subjected has turned the historical societies, museum directors, historians and archivists against the Centennial. Some are participating half-heartedly or not at all. I believe this is a mistake. After all, the Civil War dominates Nineteenth Century United States history. It was the one occasion in our entire history when our democratic process broke down completely, when we as a nation rejected due process of law in favor of the sword. The political, economic, social and moral implications of this conflagration are still with us today. These factors should be sufficient to reassure the skeptics that there really is a point in commemorating the centennial of the American Civil War.

In many respects our approach to the Civil War Centennial is typically American. We are commemorating this greatest single tragic event in our history in the same way that we would market

ABOUT THE AUTHOR: Clement M. Silvestro is director of the American Association for State and Local History, Madison, Wisconsin, and editor of the Association's monthly publication, *History News.* He received his B.A. degree in history from Connecticut, and his M.A. and Ph.D. degrees in American history from the University of Wisconsin. Before coming to the Association in 1957, Dr. Silvestro was assistant to the director of the State Historical Society of Wisconsin, and chief of field services for that organization. The Association office in Madison acts as a liaison and clearinghouse for state and local historical societies and agencies in the United States and Canada. Currently Dr. Silvestro is directing a survey of the role of historical societies and agencies in the United States. He is the author of the Association's bulletin on *Organizing a Local Historical Society*, and a compiler of the *1961 Directory of Historical Agencies in the United States and Canada.*

Clement M. Silvestro

ommemoration or Festival?

a new automobile or a new toothpaste. While many of us were still groping with the day-to-day problems of the mid 1950's, astute promoters were assiduously at work formulating package deals for marketing the products and by-products of the 1961–65 observances. These men were ahead of most of our professional people in recognizing what the potential of the Centennial would be. In the history-conscious American public they had a receptive audience, and an almost unlimited market.

The popular interest in Civil War history is not an inexplicable phenomenon; it is a carefully nurtured, well-planned, well-financed campaign with headquarters in Washington, D. C. The National Civil War Centennial Commission was established by law in 1957, and was fortified with an appropriation from Congress. The Commission has been the master organizer, instigator and coordinator of the plans and activities projected for the next four years; its impact cannot be underestimated. No discussion of the Centennial would be complete without mention of this organization and its work.

The National Commission has an executive committee of prominent laymen and a few historians, and a 600 member National Advisory Council which it never consults—I know because I am one of its members! Its monthly newsletter, *100 Years Ago,* serves as a clearinghouse for information about Centennial plans and observances. As counselor and teacher to *all* groups interested in taking part in the Centennial, the National Commission has published a number of "how-to-do-it" pamphlets. The most useful of these is a "*Guide for the Observance of the Centennial of the Civil War,*" which outlines the goals and objectives of the Centennial and lists the types of projects that state and local commissions should undertake. Another pamphlet, "*Facts about the Civil War,*" brings together factual information and statistics. The emphasis is very heavy on military operations, but the chronology of the War is useful, and so is the recommended reading list.

In addition, the National Commission has its own projects, its own committees, and no doubt its own problems. The office keeps up a steady flow of publicity to the leading news outlets in the country. It has a speaker's bureau; a National Religious Committee which has published a pamphlet on the rôle of religion in the Civil War; an Historical Activities Committee to arrange scholarships and exchange fellowships, microfilm records, and proper marking of historic sites. The organization also maintains an advertising committee to aid business concerns with their observances and to enlist their help; and a Woman's Committee to select for recognition the women who performed outstanding services for North and South during the Civil War. In other words, there is something for everyone.

Repeatedly, the National Commission, and especially its former leader, Gen. Ulysses S. Grant III, has publicly deplored the number of reenactments of battles. It was they, however, who kindled the imagination of top state and local commissions when they announced plans for the re-enactment of Fort Sumter, First Manassas and Antietam. Preparations for the First Manassas Battle at Manassas National Park in Virginia illustrate the imitative Cecil B. DeMille spectaculars that await us. People as far away as France reserved tickets for the 20,000 seats, and the overflow made up over 30,000 standees. The spectators saw the re-enactment open

with a roar of cannons at Stone Ridge. There were charges and countercharges until the Confederate batteries galloped into the field to start a roaring artillery duel. The Rebels precipitated a charge on the Union guns with loud yells, in a dramatic finale. Small wonder that such spectacular events masterminded by the National Commission have captured the public imagination! Fortunately they have endorsed more constructive programs.

One of the National Commission's important functions has been to encourage the formation of state and local commissions. Historical agency directors and museum directors are either playing a very active rôle, or serving in an advisory capacity on most of the state commissions. The professionals on these commissions have at least acted as a stabilizing force.

State commissions have been formed in approximately 45 out of 50 states. As of November, 1960, 25 had received financial aid from their state legislature. Financial appropriations of course have touched off a number of local political skirmishes.

Many of the state commissions have been doing very praiseworthy work. For example, the Wisconsin Commission, whose program has been guided by the State Historical Society of Wisconsin, has been struggling without state aid. Even though it has not accomplished as much as planned, its program has served as a model to other states, and inspired the National Commission to adopt most of its constructive ideas for its own National Civil War Guide. The Wisconsin Commission will donate all Civil War artifacts and manuscripts to the Society after the Centennial.

Good work is also evident in the South where the North Carolina Confederate Centennial Commission will get the most out of its $55,000 budget. Their projects include: a campaign for a new building for the Department of Archives and History, the state's historical agency; joint endeavor of all Confederate states to restore the White House of the Confederacy; construction of a new Confederate museum; a film on North Carolina's part in the Confederacy; publication of a fact book, including lists of battles and skirmishes, a bibliography of Civil War material; publication of a major historical work on North Carolina in the War, and many short publications on various phases of the War such as recruiting and industry. Although North Carolina like the National Commission wishes to tone down the volume of re-enactments, it is having the same trouble as the mother group, and numerous re-enactments are planned by local commissions.

Collectively, the commissions have tried to impress upon the general public the opportunity for collecting and preserving manuscript material. They are urging the public to turn over such material and museum objects to the appropriate research centers. All this publicity may lead some persons to place an inordinate value on their historical objects, but generally the dragnet has been beneficial. Miami University in Ohio has received a collection of 600 manuscripts, including correspondence of Jefferson Davis and communications from Federal officers, relating to the war. The Illinois Civil War Centennial Commission plans a census of all Civil War documents and papers in private hands. The Indiana, Iowa and New Jersey Commissions are carrying on campaigns to discover Civil War manuscripts. Other groups in their search for relics will undoubtedly ferret out manuscripts as well.

State commissions are encouraging, and in some instances sponsoring, the writing of volumes on Civil War history. In most cases these publications are under the direction of the state historical agencies. They have also encouraged the support of research for interpretive works and editing collections on the Civil War in book or pamphlet form by amateurs and professionals. The compiling of records and existing information in order to make it more accessible to the scholar is another significant undertaking. The reconstruction of historic houses or sites and the marking of historic sites and battles is another objective of state Civil War Centennial Commissions.

Many Southern states are looking upon the Civil War Centennial observances as an ideal means for bolstering dwindling state revenues. Tourism ranks as the second most important industry in many of the Southern states. If the fallen heroes of the Confederacy have any inkling that their progeny are gleefully anticipating a Yankee invasion, surely the Boys in Gray are turning in their graves.

The Georgia Department of Commerce has said: "Translated into dollars and cents, the Centennial is expected to put an additional two hundred million dollars into Georgia's pockets." Mississippi has announced its $200,000 appropriation with the express purpose in mind of attracting tourists. But unquestionably, it will be Virginia—the site of the

majority of the fighting in the Civil War—that will capture the largest share of the tourist dollar. The confident Virginia legislature has appropriated a whopping million and a half dollars for its Centennial plans. Much of this appropriation has been spent for a $600,000 Centennial Center on land owned by the Medical College of Virginia. This magnificent information center, complete with museum, is a clearinghouse of information for the tourist invasion army expected to overrun the South.

The activity created by all this planning has had a tremendous impact, an impact that has presented us with a frustrating dilemma. Shall we applaud the constructive measures? Or shall we, because of the commercialism, reject the entire idea of a Centennial? The second suggestion is the path of least resistance, and really unfair when you recognize in all this the eagerness of many enterprising Americans to make a dollar. Some of us may not like it, but who will deny them the privilege?

Carnival type commercialism runs rampant over the advertising pages of the popular magazines. The oft quoted "Save your Confederate money, boys, the South will rise again," has become sound financial advice. Confederate one dollar bills are selling

A fifteen-inch Rodman Gun mounted in the defenses of Washington. (U.S. Signal Corps—Brady Collection—in the National Archives, Washington, D.C.).

for $4.00. One state Centennial commissioner has tried his best to "dissuade a clothing manufacturer from bringing out ladies' undergarments sporting the Confederate flag." The entertainment world has had its hand in stimulating interest in the War and also in making some money out of it. Fiction book publishers estimate that there is more than one book title on the War for every day since the shooting stopped. Flag makers say that the largest part of their revenue comes from Civil War flags, and uniform manufacturers report that the demand is heavy in favor of Confederate gray. Even make-believe armies need supplies and a New Jersey gun dealer has ordered a second run of 2000 replica rifles he had produced in Italy.

Not even the basic essentials of food and shelter are sacrosanct as far as the Centennial is concerned. A string of Southern hotels has been redecorated to incorporate Civil War motifs; a wall paper has been made of replica Civil War newspapers; a southern dairy will place historical pictures on its milk cartons and promises to present several "Civil War flavored ice creams." Do you suppose they have in mind Union Blueberry?

Because it is fun to scoff at some of these enterprises, we tend to underestimate the legitimate commercial ventures. The First Manassas Battle reenactment hoped to offset criticism by earning money for museums; in 1959 crowds flocking to see Gettysburg brought in $750,000; Manassas received $250,000 of this. Businessmen see in the Civil War Centennial observance a unique chance to foster prestige advertising. Many department stores have offered their windows for display of historic items, usually borrowed from local historical agencies. Certainly some industries have fulfilled a very real function in taking part in the Centennial. DuPont has donated a site where General Robert E. Lee assumed his first combat command during the Seven Days Campaign. This 85 acres will become part of the Richmond National Battlefield Park system. Nationwide Insurance is sponsoring exhibits of forty Currier and Ives Civil War prints. Sinclair Oil Corporation advertisements are now featuring a series of reproductions of Civil War prints, picturing the great names of a century ago and relating what is currently to be seen at historic sites.

Up to this point I have been concerned with the work of organizations other than museums, and the impact their activities have had upon the public. What about museums *per se?* By comparison their rôle in the Centennial may seem minor. Some museums are resisting any participation whatsoever; others are proceeding with cautious toleration. Yet in typically unobtrusive fashion, most are fulfilling their public service obligation and edu-

cation function. Museum programs are of three major types. First is the interpretive exhibit dealing with some phase of the Civil War; generally, museums are focusing on the rôle their own community and region played in the War. The second exhibit is of photographs, lithographs, prints, paintings and sketches. The Civil War was the first war to have an adequate pictorial record—the most widely known and publicized is the Brady collection. During the Centennial we are going to be able to see some lesser known and perhaps rarer material. The third type is the special subject exhibit: Civil War weapons, uniforms, costumes.

One of the most widely distributed exhibits is the Civil War Centennial Exhibition of eye-witness drawings and watercolors brought together by the National Gallery of Art. These pictures by combat artists have never been shown except in small numbers. The emphasis is on the lives of soldiers—how they fought and played, marched and waited—and to a lesser extent on the devastation of war and its impact on the citizens who lived in overrun areas. The National Gallery Exhibition is being divided into two parts and circulated by the Smithsonian Institution Traveling Exhibition Service during the next two years to over twenty museums. A handsome catalog has been published to accompany the exhibition.

The Corcoran Gallery of Washington, D. C., has planned an exhibition entitled "Civil War in Art." It consists of about 200 paintings and watercolors depicting the impact of the Civil War on the individual. This theme will be carried out by linking the pictorial material with contemporary quotations in the catalog. The exhibition will also be shown early in 1962 at the Boston Museum of Fine Arts. Other institutions having similar exhibitions are the Cincinnati Art Museum and the John Herron Art Institute in Indianapolis. The Museum of the Abby Aldrich Rockefeller Folk Art Collection has had on exhibition "The Folk Artist Looks at the Civil War." The New York State Historical Association at Cooperstown will have an exhibition of paintings by American Negro artists of all periods, to commemorate the centennial of the freeing of the slaves. The Connecticut Historical Society has planned to show battle scenes as lithographed by the Kelloggs of Hartford. These are rare and almost unknown.

The Peale Museum of Baltimore has opened an exhibition that traces the story of Baltimore during the Civil War, beginning with the famous Pratt Street riots of April 19, 1861. In addition, the Museum has brought together a pamphlet with reproductions of the important illustrations from the exhibition.

The Montgomery Museum of Fine Arts, Montgomery, Alabama, had a portrait exhibition at the time of the city's Centennial commemoration in April. In March, both the National Gallery of Art's exhibition of Civil War drawings, and Montgomery's second Dixie annual exhibition of contemporary work were shown. During the next four years the museum expects to plan more related exhibitions, and is cooperating very closely with the Confederate Centennial Commission.

The Virginia Museum of Fine Arts had a special exhibition of the tastes and fashions flourishing on the eve of the conflict, entitled "Home Front 1861." The exhibition's focal point was a park with a cast iron fountain, urns and benches of mid-Victorian design, and opening from one side of this elegant promenade stood a mansion with interiors furnished in three prevailing styles of furniture, neo-Gothic, Victorian, Louis XV and XVI. In this setting mannequins displayed costumes of the day. On the other side of the exhibition's promenade was a grand salon displaying paintings and sculpture by American artists of the day including Winslow Homer, Albert Bierstadt and George Innes. Adjoining the salon stood a replica of an 1861 sales gallery for prints, perhaps the era's most significant contribution to the arts. Lighted windows displayed models of the colorful carriages, locomotives, steamboats and clipper ships which furnished the transportation of the day.

The Birmingham Museum of Arts showed a large amount of Civil War memorabilia in connection with the 10th Annual Festival of Arts, which was held in February of this year. The Museum of the City of New York has planned a series of small exhibits pertaining specifically to New York City's participation in the War. The J. B. Speed Art Museum is scheduling the Smithsonian Institution exhibit of Civil War drawings for October 1962, besides having a number of portraits associated with Kentucky in the Civil War in its Kentucky portrait gallery on exhibition currently, as well as prints of the era.

The history museums also have elaborate plans for exhibits in commemoration of the Civil War. For example, the Detroit Historical Museum's basic

exhibit shows an outline map of the locale of the War for each of the four years, and pinpoints Michigan regiments engaged in the major battles. Other cases and panels present pictorial items and objects. This part of the exhibit will change at least each year to reflect the activities of Michigan in the War as the War progressed. At Detroit's Fort Wayne Military Museum an exhibit representing the fort as it appeared in 1861 shows the part the fort played in the War, and includes pictorial coverage, association projects, and information about regiments that passed through.

The Cincinnati Ohio Historical and Philosophical Society planned "Cincinnati in the War," an exhibition of important events in Cincinnati history, including the slave controversy which was of significance in this Ohio River community, and the story of the large portion of military supplies produced in this city, at that time the hub of a bustling war manufacturing center.

In Delaware, the Hagley Museum in cooperation with the Delaware State Museum has planned an exhibition that will travel throughout museums in the state. The Historical Society of Delaware has already had one small exhibit featuring Delaware's Zouaves.

The Oklahoma Historical Society planned an open house with emphasis on Civil War items and exhibits. It has also made the Civil War the theme for its 1961 annual tour, and planned trips to several battlefields located in Oklahoma. The Nebraska Historical Society Museum plans to open a Civil War Centennial section.

The Kansas State Historical Society reports that the Civil War has played second fiddle to the State Centennial. However, when the museum was refurbished, the Society renovated the dusty old G.A.R. corner and now features some fresh Civil War exhibits.

This brief summary of the rôle historical agencies and museums are planning for the Civil War Centennial observance, of the work of the national, state and local commissions, and of the economic impact that all these activities have had on us, is a fair indication of what we can expect over the next four years.

Don't be disillusioned or bewildered by the gaudy. Scratch the surface a bit and you will discover programs of substance and of lasting significance.

The temptation to scoff at the outlandish, the ridiculous and even the innocent efforts of the amateurs is ever present. But if the Centennial observance is something less than we feel it should be, then we as a profession must accept the responsibilities for its shortcomings.

Too often we have failed to seize the initiative in assuming leadership in commemorations of this kind. We are all too willing to allow the leadership for mass commemorations to go by default to the hucksters and opportunists. Professionals should be ever alert in the planning of national commemorations and make their influence felt in the places where it counts. I cannot over-emphasize this point. Remember, the Bicentennial of the American Revolution is a mere 15 years off!

A Union gun crew drilling with a ten-pounder Parrott rifle. (U.S. Signal Corps—Brady Collection—in the National Archives).

View of the present-day Peale Museum.

Sidney Dillon Ripley II

A Cabinet o

It is something of a paradox that museums as we know them today represent a recent concept. Nowadays museums are so popular around the world that it seems incredible that this tremendous medium of public education should have appeared only in the last two hundred years. We think of museums as going back to antiquity. People speak, rather loosely as it turns out, of a museum in Alexandria, in the time of Alexander the Great. The legend is apparently apocryphal. Great public collections of arts and science, with their subdivisions, their themes, their advanced techniques of exhibition, and above all their tremendous appeal to the general public, are something very new indeed.

As recently as the Seventeenth Century there were no public museums in our sense of the word. Museums then consisted of "cabinets" or "closets" as they were called, collections of curiosities made by individuals. There were state treasures or church treasures of course, such as the royal cabinet of the Electors of Saxony in Dresden. It was not until the very end of the Eighteenth Century, or the Nineteenth Century, that such collections began to develop into national galleries or museums from which the public might benefit. Seventeenth Century cabinets were amassed for the most part by extremely wealthy persons, or sometimes by eccentrics with whom collecting had become a sort of mania. English travelers going abroad on a grand tour (but of course these were privileged people who would carry letters of introduction) were urged to visit some of the famous cabinets. Among these were Signor Rugini's in Venice, Valentini's at Giessen, or that of Brückmann at Wolfenbüttel. Partly because of the trade with the Far East (which brought back curiosities in its ships as well as wealth to its citizens) Amsterdam became a center for "closets." There were the famous collections of Swammerdam, of Albert Seba, and of Frederik Ruysch. The latter gentlemen were both visited by Peter the Great of Russia, that enquiring modern, who eventually bought their collections, whereupon both set about amassing further collections.

Voyages and travel helped to spark the growth of collections. The Seventeenth Century also saw the birth of the academies of science, groups of savants and letter-writers who banded themselves into elite

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uriosities

societies in Italy, England, France and Germany from 1657 on. However, neither the collectors nor the societies were concerned with disseminating their knowledge to the world at large. The only collection which has at all a public flavor is that of John Tradescant and his son, John, at South Lambeth in London. The younger John published a catalogue of the collections in 1656, which lists many benefactors who had presented objects, including King Charles himself, but still the collection remained open only to the invited. As the poet Flaxman complained:

"Thus John Tradeskin (*sic*) starves our greedy eyes
By boxing up his new found Rarities."

And what rarities these were, a veritable *omnium gatherum*, "a 'Dodar' (Dodo)," from the Island Mauritius; this, the only known specimen of a giant extinct flightless pigeon, perished when burned at Oxford nearly a hundred years later. There were also beasts and fishes, shells, insects, serpents, fossiles, minerals, exotic or "Outlandish Fruits from both the Indies, with Seeds, Gummes, Roots, Woods, and divers Ingredients Medicinall, and for the Art of Drying," including Brazilian herbs and medicines such as cinchona bark.

An engraving of the Museum from a map of Baltimore (1882).

Museum
and Gallery of the Fine Arts in Holliday Street
Established by Rembrandt Peale A.D. 1813 Cost 18,000 D.s
R.C.Long Arch.t

There were huge collections of coins and medals as well as all sorts of oddities, artistic, archaeological or ethnological. All these objects were later bought by Elias Ashmole and presented along with his own collections to Oxford University to form the genesis of the great Ashmolean Museum. Thus by 1682 there was the first University museum, one whose collections would be available for scholars and for public instruction.

The Ashmolean was a beginning, but a slender one. Collectors were still of the private variety, and philanthropy as far as museums were concerned was unknown. One of the greatest Eighteenth Century collectors was Margaret Cavendish Holles Harley, Duchess of Portland (1714-1785). Her most famous purchase (shown in the center of the illustration of the Portland Museum) was the vase now known as the Portland Vase. Horace Walpole, a friend of the Duchess, spent some £300 on purchases at the sale of her collection, and also

wrote an account of the numerous objects she had collected. The document is now among the Walpole papers in the (Farmington, Connecticut) collection of Mr. Wilmarth Lewis. This is what Walpole writes of the Vase:

"For the three or four last years of her life She checked her purchases (it is like trying to control a vice!); but some few months before her Death She was tempted by the celebrated Barberini Vase, imported by the noted Virtuoso (savant collector) Sr. William Hamilton, Minister at Naples, who had purchased it and the head of Jupiter Serapis in Basaltes, of Byers a Cierone at Rome. The Princess of Palestina, Mother of Prince Barberini, had during her Son's Minority, to pay her gaming debts, sold these Curiosities to Byers for £500 and Byers had resold them to Sr. William, as it was also said for £1000. The Duchess gave £2000 to Sr. William for them, a fine cameo of Augustus, and a fragment of an Intaglia of a Hercules."

When the Duchess died, her collection was sold, by her order, except for gifts to her children and grandchildren. The auction brought £10,965 10s. 6d. The Portland Museum still contained the Portland Vase, and the passion for collecting shown by members of her family continued for several generations.

A spectacular Eighteenth Century museum was that of Sir Ashton Lever. Lever was a country gentleman who lived near Manchester. He was born in 1729 and went up to Oxford to Corpus Christi College. His first collections were of live birds and eventually his aviary at Alkrington Hall was said to be the best in the kingdom. In 1760, he began purchasing shells, and from this went on to fossils, stuffed birds, savage costumes, weapons and every kind of curiosity. Finally the collection began to spill out of Alkrington Hall, and in 1774 Lever decided to open a public museum in London. Here he charged admission, to reimburse himself, and to pay for the running of the institution. His charging of admission must have been also an attempt to reduce the numbers of visitors for he inserted a notice in the newspapers on September 13, 1773, as follows:

"This is to inform the Publick that being tired out with the insolence of the common People, who I have hitherto indulged with a sight of my museum (at Alkrington), I am now come to the resolution of refusing admittance to the lower class except they come provided with a ticket from some Gentleman or Lady of my acquaintance. And I hereby authorize every friend of mine to give a ticket to any orderly Man to bring in eleven Persons, besides himself whose behaviour he must be answerable for, according to the directions he will receive before they are admitted. They will not be admitted during the time of Gentlemen and Ladies being in the Museum. If it happens to be inconvenient when they bring their ticket, they must submit to go back and come some other day, admittance in the morning *only* from eight o'clock till twelve."

s./"Ashton Lever."

It would be hard indeed to behave this way today, when museum directors tend to vie with each other for ever larger and larger public attendance. Lever succeeded in renting Leicester House in London, where at first his museum became an immensely successful fashionable resort. An entry from Madame D'Arblay's diary reads:

"Tuesday, December 31st. I went this morning with my dear father to Sir Jn Ashton Lever's, where we could not but be entertained. Sir Ashton came and talked to us a good deal. He may be an admirable natural*ist*, but I think if in other matters you leave the *ist* out you will not much wrong him. He looks full sixty years old, yet he had dressed not only two young men, but himself, in a green jacket, a round hat, with green feathers, a bundle of arrows under one arm, and a bow in the other, and thus accoutred as a forester he pranced about, while the younger fools, who were in the same garb, kept running to and fro in the garden, carefully contriving to shoot at some mark, just as any of the company appeared at any of the windows."

Sir Ashton evidently had become something of a showman. In an earlier letter from Susan Burney to her sister, Mme. D'Arblay, dated 16 July, 1778, Susan writes:

"Saturday morning we spent extremely well at Sir Ashton Lever's Museum. I wish I was a good Natural Historian, that I might give you some idea of our entertainment in seeing birds, beasts, shells, fossils &c. but I can scarce remember a dozen names of the thousand I heard that were new to me. The birds of paradise, and the hummingbirds, were I

Right: A view of the Duchess of Portland's Museum showing the Vase together with some of her marine collections and a scarlet ibis. (Walpole Collection, Farmington).

think, among the most beautiful. There are several pelicans, flamingos, peacocks (one quite white) a penguin. Among the beasts a hippopotamus (sea horse) of an immense size, an elephant, a tyger from the Tower, a Greenland bear and its cub—a wolf—two or three leopards—an Otaheite dog (a very coarse ugly-looking creature)—a camelion—a young crocodile—a roomful of monkeys—one of them presents the company with an Italian song—another is reading a book" (are these alive perhaps?) "—another the most horrid of all, is put in the attitude of Venus de Medicis, and is scarce fit to be look'd at. Lizzards, bats, toads, frogs, scorpions and other filthy creatures in abundance. There were a great many things from Otaheite" (probably from Captain Cook's voyage) "the complete dress of a Chinese Mandarine, made of blue and brown sattin—of an African Prince. A suit of armor that they say belonged to Oliver Cromwell—the Dress worn in Charles 1st's time &c. &c."

Eventually Lever's Museum became less fashionable and he lost money. His attempt to have Parliament buy it for the Nation failed (tragedy considering how enormously valuable much of the material would have been today), and it was eventually sold off by lottery. The natural history collections including the types of many species first made known to science by Latham and other contemporary naturalists have disappeared from view. Lever himself died not long after and his fame vanished with him, though Gilbert White, the Vicar of Selbourne, wrote: "Over Leicester-house gate should be written in letters of gold *Museum Leveriense!*" High praise indeed from the shy Vicar.

In the meantime another and even greater collector created by his will the first and greatest public museum of natural history. Sir Hans Sloane, the celebrated physician, President of the College of Physicians and of the Royal Society had collected voraciously throughout his whole life, both by voyages (to Jamaica) and by purchase (most important was the Charleton or Courten collection). By 1733 Sloane's collection, including just about everything from coins and pictures to fossils and pathological specimens, numbered above 69,000 items. His library alone contained 40,000 volumes and 4,100 manuscripts. He estimated that his collections were worth more than £80,000. In his will, Sloane humbly requested Parliament to reimburse his heirs to the tune of £20,000, one quarter of the value, so that these things: "tending many ways to the manifestation of the glory of God, the improvement of the arts and sciences, and benefit of mankind, may remain together . . . and that chiefly in and about the city of London, where they may, by the great confluence of people, be of most use." Sloane's admirable wish was heeded; in 1753 Parliament appropriated the money; in 1759 the British Museum, the greatest of its kind in the world, was opened to the public.

Of course, the British Museum as we know it today did not spring forth fully accoutered. In 1786 a visitor complained that except for: "some fishes in a small apartment which are begun to be classed, nothing is in order, everything is out of place; and this assemblage appears rather an immense magazine, in which things have been thrown at random, than a scientific collection, destined to instruct and honour a great nation."

The New World entered the field of museums at about this time in the person of Charles Willson Peale, the portrait painter of Philadelphia. Peale, who had come to know many of the most prominent figures of the Revolutionary War and had painted their portraits, began his exhibition in his painting room in Philadelphia, his first important specimen being the bones of a mammoth dug up in New York State. From his atelier the collections were moved into the new hall of the American Philosophical Society in 1794 and finally in 1802 to the upper floor of Independence Hall. Peale's collections were on public exhibit and for many years, during the active life of Charles Willson, were financially successful. Later, under his son Rubens they dwindled in importance as a money maker, and finally became incorporated into the scientific research collections of the Philadelphia Academy of Natural Sciences.

Another son of Charles Willson, Rembrandt Peale, also a painter, is distinguished for having built the first American museum in Baltimore in 1813. This building, which still exists and is now the Municipal Museum of the City of Baltimore, was designed in the style of a neo-classical English town house of large dimensions. There was a huge "drawing room" on the second floor and two very large rooms at the back. The upper floor had portraits; on the lower floor: "Birds, Beasts, Fishes, Snakes, Antiquities, Indian Dresses, and War Instruments, Shells and Miscellaneous Curiosities."

In a small side room for an additional twenty-five cents the visitor could see:

"THE GRECIAN BEAUTY
A Statue of Wax, from head to foot, colored Like Life—and the picture of
THE DREAM OF LOVE
Both efforts of art, intended to display the beauty, softness, symmetry and grace of the female form. . . ."

The War of 1812, stock troubles, heavy debts and mortgages prevented Rembrandt Peale from realizing his dream. He eventually sold out to his brother Rubens, and by 1830, the collections having been moved, the building was purchased for a city hall. The early museums in the United States suffered from the relative lack of opulence in the former Colonies at the time. Patrons or collectors, *Virtuosi* as they were called, were few. Philanthropy hardly existed, although Benjamin Franklin, along with his thrift, heartily approved of it. Rembrandt complained of the wealthy merchants of Baltimore who "in the midst of business . . . are strangers to the social virtues."

In Europe meanwhile national pride and the national conscience combined to rescue many private collections which gradually found their way into the hodge-podge galleries of Copenhagen, Uppsala, Paris and St. Petersburg. The Nineteenth Century saw the development of national galleries and museums in most European countries, and an English benefactor, James Smithson, by bequest, helped to found such a national museum in the United States. This surge of activity continues unabated to the present day but the transition has been unbelievably rapid, and the shades of Tradescant, of Sloane and Lever and the Peales are but recently departed from the scene.

A view of Sir Ashton Lever's Gallery. Among the many stuffed birds in the back is a "pinquin" or Great Auk.

David Crownover

Tutankhamu

Perhaps the best known name of all the ancient Egyptians is that of the teenage Pharaoh Tutankhamun. Today he is known not even by that name, but simply King Tut. His fame is based not on his achievements in the ancient world but rather on the fantastic storehouse of remains buried with him in his tomb that came to light only in the modern world. Modern publicity (for King Tut's tomb has been described as the "foremost archaeological sensation of the twentieth century") has made the name synonymous with antique richness and splendor, especially gold. In point of fact the name itself means "the Living Image of Amun, the Sun God."

The royal tomb, discovered in 1922 by Lord Carnarvon and Howard Carter, nestles in the wasteland of the Valley of Kings on the west bank of the Nile across from Luxor. This smallest of the kings' tombs, four rooms and a passage-way, about the size of a small apartment, yielded hundreds upon hundreds of objects that fill half the second floor of the Egyptian Museum in Cairo. It is from this dramatic collection in Cairo that the objects in the present traveling exhibition, opening this month at the National Gallery of Art, Washington, D. C., have been selected.

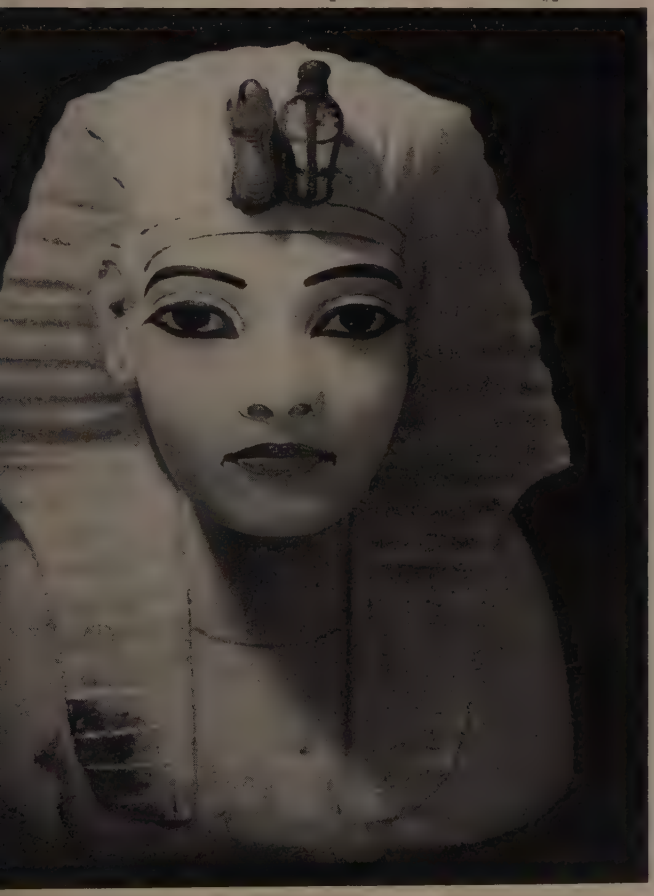
Among the treasures of the exhibition is a likeness of the head of the King, fashioned in glowing alabaster and emphasized with red and black paint. It is a lid, which originally covered one of the four compartments of the alabaster chest holding the small coffins which in turn held the mummified viscerae of the King. The young face, for he died when he was eighteen, is crowned with a headcloth and serpents like that of the innermost of the three gold coffins in which the mummy rested. One of the miniature coffins, a small edition of the body sarcophagi, is included in the loan. The face, of smooth textured pure gold, contrasts with the rich counterpoint of colorful inlay in lapis lazuli, carnelian, and colored glass, organized in featherlike profusion over the rest of the effigy. The King is represented in the guise of the mummified Osiris, God of the Underworld.

These two pieces are much more than portraits of the youthful pharaoh, they are works of art. One salient quality of Egyptian art is color. Another is texture. Perhaps no period in Egyptian art

reasures Come to America

exploited these two facets so completely as the New Kingdom's 18th Dynasty. For it is in this period, 3300 years ago, that the freeing realism of the Amarna period permitted artists and artisans to see things as they really were. The reign of the great heretic Akhenaten at Tel el Amarna had its artistic effect all over Egypt as well as on subsquent artistic production. Supple, slender lines and insistent colors of the Amarna esthetic find their expression in the tomb furnishings of the young Tutankhamun, second successor to the throne of his father-in-law, Akhenaten.

Left page: An inscribed inlaid miniature gold coffin 15½" long, made to hold the mummified entrails of the King. Right: An alabaster head of King Tut, 9½" high, used as a lid for one of the compartments of his canopic chest.



Some of the artifacts in the loan exhibition are objects connected directly with the mummy; a dagger and sheath most delicately inlaid, found in the wrappings of the mummy; amulets of gold and semi-precious stones from the neck and chest of the mummy in the form of anthropomorphic deities, animal, bird and snake; two rings found on the left hand of the mummy.

Figurines of gilded wood abounded in the Tut tomb. Representations of the King in various activities as well as of gods and goddesses are bequeathed to us by the anonymous artists of 1350 B. C. One of the 34 pieces in the loan is a statuette in this technique of the hawk-headed god, Horus.

Countless vessels accompanied the burial and filled the anterooms, some in vitreous faience, others in intricately carved alabaster exploiting the Egyptian love of texture and color. Several examples of both types are among the treasures.

Many of the objects found in the treasure-filled tomb were purely ceremonial. Traveling with the exhibit are a flail and crook of gold and blue glass like the ones held by the King in the miniature coffin effigy, a green-blue glass and gold head rest, and a walking stick surmounted by a gold figure of the King.

The dry hot climate of Egypt preserves even perishable objects well. Also to be seen is a pair of linen gloves that comes down through the ages.

Tutankhamun Treasures Come to America

Never before have any objects from this spectacular find left the Museum in Cairo. Why do they come? UNESCO has launched a program to save 20 ancient Egyptian monuments including the famous temples of Philae and Abu Simbel as well as many archaeological sites in Nubia that will be flooded by the new High Dam being constructed at Aswan. Members of the United Nations have been asked to appropriate funds to this international cultural project. Individual subscriptions are also necessary for the realization of this $100,000,000. project. A photographic essay of Nubian monuments travels with the Tutankamun Treasures.

It is fitting that King Tut, whose grandmother was a Nubian, should spearhead interest today in that part of his Empire. It is just also that in Carter's phrase, "riches beyond the dreams of avarice" from Tut's tomb will do their part to save the temples of his illustrious successors.

A statuette fashioned in wood overlaid with gold leaf representing the hawk-headed god Hor-khenty-khem.

A small wooden cosmetic box with the cartouche or royal signature of the Pharoah incised on its lid. Knob of ivory.

Young enthusiasts at the Museum are shown here preparing the circus cages.

Elberta W. Fleming

Animal Program for Children

A magic doorway to nature has been opened to countless thousands of children in the Greater Cleveland area by the Lake Erie Junior Museum's Live Animal Program and its unusual Animal Lending Library. The entire philosophy of this Junior Museum is to respect a child's natural curiosity and to further the child's interest in nature and science with an active dynamic program. In this type of program, animals play a very important rôle.

The Lake Erie Junior Museum's redwood building nestles in a woodland setting, located in the beautiful Huntington Park Reservation of the Cleveland Metropolitan Park District, and is ideally suited for such a live animal program. The rustic building is a perpetual beehive of activity throughout the year with children happily learning about animals, or busy helping to care for over one hundred and fifty "birds, beasts, bugs, and little fishes." There is a continual coming and going of animals as they are lent to schools, nursery schools, libraries, hospitals, churches, camps, handicapped children, blind children, and responsible individuals. Often the menagerie in its gay traveling circus cages goes on the road to schools, libraries, hospitals, and even churches. The museum's "road show" travels in a Volkswagen microbus, which was the gift of the Kiwanis Foundation of Cleveland.

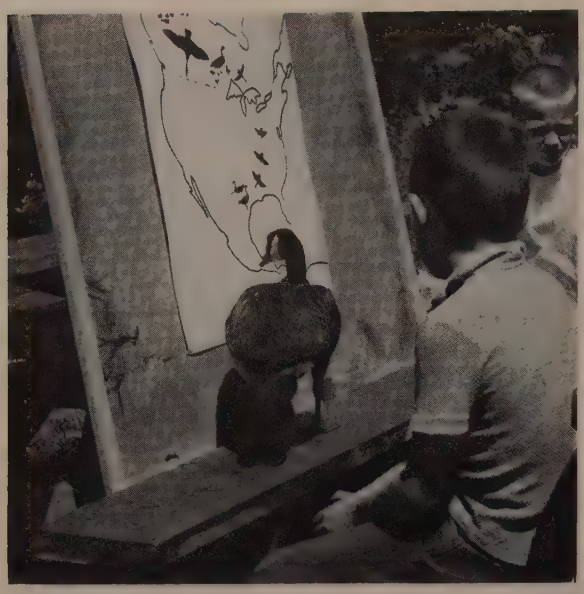
The traveling show has no flare of sensationalism—it is a factual yet interesting program with the wild and domestic animals acting naturally. "Pete," the jungle fowl rooster, gives his crow of approval throughout the program, while "Neferteri," the red-tailed hawk, quietly sits on her pedestal and haughtily surveys the audience of awed children with her piercing eyes.

In these special educational programs, the museum stresses the Federal and State Conservation Laws, the habits of wild animals in their natural environment, their diets in captivity, the responsibility of caring properly for a pet, and the many interesting and amusing anecdotes about the individual animals.

The children are allowed to pet many of the small woodland creatures, and it is very rewarding to watch the expressions on the faces of those who have never before been close to a wild animal. "Winnie the Phe-ew" has always been a favorite. This dainty little

ABOUT THE AUTHOR: Elberta W. Fleming is director of the Lake Erie Junior Museum, Bay Village, Ohio. She attended college and graduate school for special training in the natural sciences. The work of Miss Anna Billings Gallup, Director of the Brooklyn Children's Museum, so inspired her that she changed from a career as a scientific illustrator and commercial artist to the Children's Museum field. In 1945, she started the Lake Erie Junior Museum for her two small sons and neighborhood children, and in 1950 it was incorporated with quarters in the Cuyahoga County Library. The animals and displays were boarded in her home until 1960 when the Museum moved into its new headquarters in its own building.

Animal Program for Children



The Canada Goose joins in a lecture on bird migration.

scent-less lady skunk has been stroked by possibly 10,000 children without suffering any ill effects, and "Eric the Red," the long-haired Peruvian guinea pig, in his nine year lifetime, has been stroked by at least 30,000 children.

One of the most important phases of the museum's program is the work with handicapped children. For many years the museum animals have played an important rôle in the therapy and education of polio children at Cleveland's Metropolitan Hospital. The animals have been taken for a period of two weeks to a month and have been kept in the hospital schoolroom, where the children could handle them from their hospital beds and could learn about them first-hand. The animals are also frequent visitors to "homebound" crippled children, as well as to blind children. The most rewarding aspect of this work is the unbelievable amount of happiness that it brings into the dull lives of these young children.

All loan animals are sent out in specially designed cages which have removable easy-to-clean trays. The animals are accompanied by a diet and care card, and often by their food. All animals have been returned in healthy condition.

A menagerie of over 150 animals with distinct personalities and different diets presents many sanitation and health problems because of the limited financial resources. This program has been maintained with volunteer help, and with the specially trained 'Curators' and 'Junior Curators' who help in the cleaning, feeding, and guiding. The Curator program is the most important of all the museum activities for children.

Most of the present museum curators started in the Junior Museum program at the age of eight years. They were selected as junior curators when they were in Junior High School, and curators when they reached high school age. To qualify as a curator the teen-ager must prove responsible, be willing to learn museum techniques, and like to work with animals as well as do all the menial jobs connected with animal care. The curator must be able to guide museum tours as well as appear before audiences and on television. This is a rare opportunity for scientific minded teen-agers, since most of these young people are interested in the fields of medicine, veterinary medicine, biological research, game management, forestry, conservation, or education. In our Junior Museum program there have been many opportunities for scientific research and for the curators to work with specialists in scientific fields.

The curators have experimented with many materials to solve some of the problems involved in maintaining a large menagerie. A method of applying a plastisol coating for metal animal trays to prevent corrosion has been one recent successful experiment developed with the assistance of Goodrich Chemical Research scientists. The waterfowl pond was designed and built by the teen-agers under adult supervision. Most of the waterfowl on this pond are the results of incubating the eggs and raising the young wild game birds successfully.

Curators have contributed their talents and many hours of their time to the community, and the efforts of these young people have reached thousands of Greater Cleveland children in the past ten years. In return, they have received valuable experience in museum techniques and practical experience in working with people as well as with animals. They have been allowed to create and invent, as well as develop their natural talents, and in this way these fortunate future scientists have received an unusual background.

The most wonderful experience the museum children ever had was with "Bambi," a pet fawn. She was a beautiful young creature and everyone loved her. It was a privilege to give her a bottle or to "Bambi-sit." Eventually "Bambi" was sent to a deer farm where she would have acres of land on which to roam, and where she would find a mate.

Most of the museum animals are brought in by the game management men or the local police, and only those which seem to be in really good health are accepted by the museum.

All museums and zoos have "people problems." These are well-meaning persons who pick up baby wild animals or who tire of their own domestic pets. It is not unusual to find foundlings on our doorstep. The museum has to turn away about fifty animals a month as we take only those we can care for adequately. It is very difficult to explain to these well-meaning people that we are not a zoo, or an "animal protective league." The live animal program exists only to educate young children in conserving our natural resources, to acquaint them with the habits of our native wild animals, and to instill in them a sense of responsibility.

Even with all the financial problems, animal problems, occupational hazards, and the accompanying hard menial labor, a live animal program is most worthwhile. Live animals are a stimulating factor in arousing a child's curiosity and should be incorporated into all the museums geared to children's needs and interests.

An exciting experience is the rearing of young animals. Here, one of the Museum children gives a bottle to "Bambi" the pet fawn.

Hollyhocks and Plum Branches (a pair of six-fold screens). By Ogata Kenzan, Edo Period. Color and ink on paper. At left: Irises (a pair of six-fold screens). By Watanabe Shikō, 1683-1755, Edo Period. Color and gold on paper. (Taken from Isé Monogatari).

Margaret Fairbanks Marcus

The Japane

The gradual evolution of the Japanese Decorative Style is presented at the International Loan Exhibition, which first opened at the Cleveland Museum of Art last August. Objects on view are in those mediums which the Japanese have handled with outstanding originality and a seemingly inexhaustible inventiveness: paintings on folding screens, on sliding panels, and on vertical or horizontal scrolls; woodblock prints; ceramics, which include little known (to the West) phases of the art of pottery and the rarely seen Japanese porcelains (see fig. 6); fine lacquer; metalwork, and robes with designs embroidered, tie-dyed, brocaded or painted on silk. The decorative style of the Later Heian (Fujiwara, 897–1185), Momoyama (1573–1615) and Edo (Tolengawa, 1615–1868) periods is recognized as the most purely native and creative contribution of Japan to the field of art. The development of Japanese art over the centuries, and the way its spirit has permeated all forms of art, from small objects one can hold in one's hands to the broader dimensions of garden design, are set forth in the present exhibition against beautiful backgrounds. The style abounds in color, subtle and brilliant, in sumptuous textures and materials, and in richly patterned surfaces. The galleries are a feast for the eye and a delight to those sensibilities the objects were created to stimulate (fig. 1).

A further dimension is given to many works by labels bearing literary texts, as few motives or subjects in this field are without veiled or forthright reference to poems, legends or episodes from such well-loved works as Lady Murasaki's *Genji Monogatari* or the *Isé Monogatari* (concerned in part with the nobleman and poet Ariwara no Narihira). "A primrose by a river's brim, A yellow primrose was to him, And it was nothing more" could not be said of any Japanese. For him objects, forms, and the seasons of nature had a variety, indeed a chain, of associations. A chrysanthemum, the imperial flower, is also the flower of autumn. The fall of the year is associated with drifting maple leaves, symbols of transience, the time when "the deer gives his lonely cry" in the mountains. The fall is the time of migrating birds looking like faint writing in the sky, and so suggesting parting from a loved one. *Things* also stirred the heart. The phrase *mono no aware wo shiru*, is the keynote of

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nternational Loan Exhibition

literature and painting in the Later Heian period. It means "to understand and indulge in the emotional appeal of objects to the human heart," a mood that continues to pervade the spirit of much Japanese art and literature. "Heian viewed with melancholy all existence however fair," but this was tinged with more than a little of the sweetness of sorrow.

The exhibition follows an historical sequence. It starts with those early transformations of China's T'ang style seen in Buddhist paintings and ritual objects of the Later Heian era. We refer here to the stylization of certain natural forms, rocks, and clouds, for the sake of a sequence of rhythmic linear patterns, or the use of a shorthand for human faces, a curve for the face, a dash for the eye, and a hook for the nose. Throughout this period, while Europe was preoccupied with courts of love and chivalry, Japan, isolated from China for an interval, took stock of her own resources. She followed her own rules of love and courtly etiquette, dictated, as in Europe, by women, in this case the women of the pleasure-loving aristocracy of Kyōto. A new taste in pictorial art was expressed by the incredibly sophisticated style of a new school of painting called Yamato-e, "Japan picture," (in contrast to kara-e, "Chinese picture,") "dazzling to the eyes in its modernity and gayety" as expressed by Lady Musasaki (ca. A. D. 1000). The name, an ancient one for the heart of Japan, the area around Kyōto, was intentionally chosen and its artists devoted themselves to concerns of

Poppies (the left-hand section of a pair of six-fold screens). By Nomomura Sōtatsu, 1796-1858, Early Edo Period. (fig. 2).

Yamato-gokoro, "the Japanese heart" and Yamato-damashii, "the Japanese soul."

The exhibition omits the masterpiece of Yamato-e handscrolls, the *Genji Monogatari* by Fujiwara no Takayoshi, as it is a National Treasure and is not permitted to leave Japan. However, a photograph of one of its scenes is shown to remind one of its remarkable integration of lovingly observed detail in courtly robes, architectural settings and every day appurtenances, with extravagant distortions of space and human figures, the whole evoking a mood of tender melancholy and contrasting tempos of repose and agitation. Realism combined with the decorative treatment of backgrounds was an early Japanese discovery and remains one of the characteristics of the decorative style throughout its course. Rich and brilliant color was an added delight. For religious pictures, artists began to use thread-thin slivers of cut gold to sharpen and intensify shimmering surface patterns of the greatest intricacy. The technique, called Kirikane (cut gold), was greatly elaborated by the Fourteenth Century as is illustrated in the hanging scroll of the Amida Buddha from the Tokyo National Museum.

It has been pointed out that the only pictorial form achieved in Europe to compare with a Japanese handscroll's continuing flow of narrative in time and space is the Bayeux Tapestry (11th Century). However, the tapestry is naive in contrast to the sophisticated spirit of the handscroll; it neglects entirely the problem of creating a spacious world in which the active figures can deploy, which is so successfully achieved by the Japanese artist.

Landscapes and other subjects painted in Yamoto-e style for folding screens and sliding panels were well developed and much in demand by the 9th and 10th Centuries although none survive. The *Kumano Mandala,* a hanging scroll (ca. 1300) (Cleveland Museum of Art), presents a landscape in true Yamato-e tradition comparable in treatment to the landscape screens in the Jingo and Daigo temples near Kyōto.

Another favorite subject, the *Sanjuroku Kasen,* Thirty-six Immortal Poets, is illustrated in the exhibition by a superb handscroll (fig. 3) of the Kamakura period (Spencer Collection, New York Public Library), by sections of other handscrolls of the same period (ca. 1200), and by a rollicking

The Thirty-six Immortal Poets (section of a handscroll). By Sanjuroku Kasen, Kamakura Period, ca. 1200. Color on paper. (fig. 3).

twofold screen by Tatebayashi Kagei who was active in the first half of the eighteenth century (Cleveland Museum of Art). Treatment of this theme becomes a convention, faces are ideal portraits, garments are drawn in bold slashing lines or swirling curves. Calligraphy, rendering one of the poets' works, accompanies the figures, which in scrolls follow one after the other. In Kagei's screen however, which is after one by Kōrin, the poets are brought together into one masterly decorative composition, and faces are treated with some levity. The calligraphy in the New York Public Library scroll is written in the new script called *kana* or *kiragana*, developed in the Later Heian period and done with spirited brush strokes guided by a hand so entirely engrossed in beauty of form that the content is at times almost impossible to decipher. The placing of the columns of characters is so deliciously elegant that it suggests a whimsical musical commentary on the human forms below.

In a somewhat smaller gallery, set off from but not out of the direction that visitors will follow, are arts of the Muromachi (Ashikaga) Period (1392–1523). Contacts with China were reestablished at this time, chiefly because of interest in Ch'an Buddhism which flourished in Southern China, and also because of a growing need for money through trade. Feudalism and impoverishing warfare followed the collapse of imperial power at the end of Heian, and gave rise to a military class to whom the intuitive and disciplined form of Buddhism, called Zen in Japan, had immediate appeal. There was now a passion for Chinese things in every field. The ink paintings of Southern Sung, spacious Chinese landscapes, symbols of physical and spiritual prowess such as the tiger and dragon, or flowers and birds, possessed *ima meku* "having a modern air" (or new look), a quality highly valued in Japan. This sober taste made new elements available for decorative style: abbreviated forms, subtle textures and subdued tonalities in pottery, and painting techniques evolved from the study of the Chinese handling of ink.

During the brief Momayama period (1573–1615), warriors in the struggle to unify Japan were the great patrons of art, and commissioned sumptuous paintings like Takanobu's *Four Enjoyments*, from the Seattle Art Museum, or screens like the *Uji River Bridge*, on loan from Kansas City, to

Dancing Girl (one of six small panels). Japanese Early Edo Period, 17th Century. Color and gold on paper. (fig. 4).

decorate their castles. The work of the masters of screen painting was vigorous, with brilliant or subdued color on grounds of gold leaf laid on in squares whose outlines contribute an ever so faint grill-like effect. The period was one of flamboyant splendor as the ruling general, Hideyoshi, initiated a policy of encouraging his barons to live on an extravagant scale so as to weaken their power. The ceremonial drinking of tea grew ever more popular, and its equipment was in great demand. Restrained standards of taste dominated the cult, as is seen in the tea bowls, pots, water jars, and cake plates on display, masterpieces of subtle shape, texture and design that provide counterpoint to the more gorgeous display of screens and costumes.

The Japanese International Loan Exhibition

In 1590, Hideyoshi advised his ally, Tokugawa Ieyasu, to move to the tiny settlement of Edo (Tōkyō), to escape the intrigues of the court at Kyōto. When Hideyoshi died, Ieyasu fought to succeed him as ruler, and in 1603 when he became the first Tokugawa Shōgun, he made Edo his capital. The city grew by leaps and bounds and fast became the economic and cultural center of Japan. A new class, the merchant townsman, *chonin*, grown rich and powerful, became lavish patrons of art in emulation of the aristocracy. The old aristocracy still maintained prestige and entirely sufficient resources to employ such artists as Kōetsu (1558–1647) and Sōtatsu (1576–1643). The work of Sōtatsu was fundamental for the full flowering of the decorative style in the late Momoyama and Edo periods. The dominant traits of this style were a return of realistic details with sensuously stylized frameworks, love of nature and forms replete with association.

Sōtatsu used a Chinese ink technique, *tarashikomi*, in his color work—putting wet colors onto wet color, and letting the two layers run together to give subtleties of tone and texture further enhanced with delicate sprinklings of gold dust and gold leaf. He treated flower subjects with such self-effacement and lack of insistence as is rare to find; his poppies, in the great pair of screens —lent by the Boston Museum of Fine Arts—seem to grow and sway before one's eyes (fig 2). Kōrin, his most famous follower and grand nephew by marriage, was banished from Kyōto where he lived in courtly style and went to live in Edo. At the height of his career his manner has an emphatic extravagance appropriate to the taste of the new-rich merchants of Edo. Both artists are represented by characteristic phases of their work in handscrolls (Sōtatsu), hanging scrolls, album pages and screens.

A walk lined with folding screens of the great decorators leads to the last gallery of the exhibition, one of tall wall cases where are works of Hōitsu, younger brother of the lord of Himeji and the last of the Sōtatsu-Kōrin school. A rare two-fold screen of irises painted on silk—lent by Mr. and Mrs. Aschwin Lippe of New York City—shows the artist's devotion to Sōtatsu's manner. This screen, a superbly painted fan of the iris, and the Eight-fold Bridge (Yatsuhashi) of the marsh called Yatsuhashi referring to an episode from the

Isé Monogatari, indicate his intention of keeping old Yamato-e subjects alive. In the same display case is a No-robe from Chicago embroidered with a series of scenes from the Isé Monogatari, probably worn in the drama *Kakitsubata* (iris).

In this last gallery are the achievements of artists of the Ukiyo-e school in painting and woodblock print designing. This was a new school which emerged in the Seventeenth Century to meet the demands, in taste and subject, of the people of Edo who were enjoying the freedom at last available to the common men. They were irrepressibly extravagant, full of high spirits and gaiety, delighting in *sharé*, a sense of fun, and *sui*, a feeling for "chic" or elegance. The life of the city: restaurants, actors and the theatre, beautiful women of the Gay Quarters, picnics, festivals, visiting beauty spots, all that was called the Floating World, *Ukiyo*, delighted them. Popularized versions of the *Tale of Genji* and other religious and secular traditional literature, birds (fig. 5), fish, flowers, rainy days, windy days, snow storms, pleasant pastimes like walking in the moonlight, feeding fish or catching fireflies, music making, singing and dancing (fig. 4), were grist for the artist's mill. The style followed modified variations of the traditional decorative compositions with bold linear rhythms and intricately patterned areas of brilliant color, painted on silk or paper for the rich, printed by woodblocks for the poor.

While a visit to the galleries is a rich visual experience, the objects in their carefully studied settings do not shout to be looked at; the quiet glow of color, the sheen of gold and of inlaid pearl on wood or lacquer is luxurious but subdued, and the detail of pattern or picture or the perfection of brush strokes and the mastery of other techniques demand leisurely looking and close scrutiny for their full enjoyment. Hopefully, the atmosphere slows down the hurried observer until in the last gallery certain works of the Ukiyo-e seem bold and obvious enough to be taken in at a glance.

Lenders to the exhibition are private collectors in this country and Japan, important Museums on the American continent, the Honolulu Academy of Art and the Tokyo National Museum in Japan.

Left: The White Falcon. By Isoda Koryūsai. Print 1780-85. By courtesy of the Art Institute of Chicago. (fig. 5)

Nabeshima Ware Plate, with willow design. Edo Period, early 18th Century. Porcelain with blue underglaze decoration. 12" dia. (fig. 6)

The Plains zone headdress and part of the costume. (North-western Croatia).

Aleksandra—Sanja Lazarević

The Three Aspect

The museum tradition in Yugoslavia, particularly in what is now the People's Republic of Croatia, has a long history beginning in 1840 with the founding of the National Museum of Zagreb. The Archeological Museum of Split, Dalmatia, is even older, having been established in the 1830's.

The former National Museum of Zagreb included archeological, historical, and natural history collections. Today each of these departments are independent institutions. Founded in 1919 as an independent museum institution, the Ethnographical Museum of Zagreb is one of the richest in the country. It possesses outstanding collections of textiles, costumes, pottery, wood-carvings, metalwork, jewelry, peasant furniture, and agricultural implements. These do not represent the People's Republic of Croatia exclusively, for they include material belonging to other Yugoslav Republics.

After the 1945 liberation, there was a general museum revival in the new Federative People's Republic of Yugoslavia. A large number of new regional and local museums and also a new specific type, the Museums of National Revolution, were founded. During the same period, the Ethnographical Museum of Zagreb was re-organized and expanded to represent the city and country in its entirety. Exhibits were refurbished and re-arranged according to contemporary museological principles.

It is our task and duty to represent and interpret the ethnographical material in context with the cultural background of the People's Republic of Croatia. The topography of the country has given us three cultural zones: mountain, coastal and plain. These three are so different, due to the differing cultural influences, that each group calls for its own exhibits.

Of the three regions the mountain zone is the most traditional and also the most archaic. There, until the very recent past, a patriarchal way of life existed. Sociologically, this means that people live in joint family communities. The father holds complete power with the eldest son next in authority. There is also an unequal division of work between men and women, so that the women work far harder than men. In short, as a Yugoslav proverb puts it, women hold up three out of the four walls of a house! The population is

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f Zagreb's National Museum

composed predominantly of breeders of sheep and goats. All sorts of cheeses and other dairy products are produced. The national costumes are made of wool. These costumes are of a severe cut, serious, even monumental, like the epic poetry of mountain life. There are also oriental influences such as the low round table named "sofra" or "sinija," metal plates and dishes incrusted with typical oriental arabesques, and rich, beautiful rugs. In comparison with other regions, here in the mountains a traditional folk-art replete with archaic characteristics has survived.

The coastal zone covers the districts fringing the Adriatic coast, from Istria to the north through the Croatian Littoral and the Dalmatian Islands to Dubrovnik, and to the southernmost Montenegro Coast. A Mediterranean influence pervades the entire region.

Stone houses, illuminated by oil lamps, prevail. A long-standing, well developed maritime tradition over the centuries has led to opulent collections of imported majolica and china. Fishing is the population's main occupation, southern fruits and vegetables are cultivated, and there are also sporadic efforts at agriculture and sheep farming. The national costume is made neither of wool nor of cotton, but is chiefly of silk which was formerly produced locally. The women are famous lace-makers.

Jewelry from the Mountain zone. Of the three regions the mountain zone is the most traditional and also the most archaic.

The Three Aspects of Zagreb's National Museum

Interior of a sheep farmer's hut from the Mountain zone.

This lace was once well-known in Europe for its fine quality; nobody knew however that it came from Dalmatia as every article carried the Venetian trademark.

An agricultural economy characterizes the third zone. The wide plains spreading across northwestern Croatia abound in fertile soil, particularly suited for growing cotton and flax. Agriculture is basic to the national economy, and life and folklore concentrate on the harvest. This region is characterized by songs, dances, and by activities that involve magic and superstitions. The national costume is handmade of richly embroidered linen in gay colors. The Alpine style has influenced the furniture and utensils, which are reminiscent of those in the homes of the Austrian Tyrol and Switzerland.

All three cultural zones are represented by a wide range of outstanding regional exhibitions. The Ethnographical Museum of Zagreb is the sole institution in Yugoslavia which possesses valuable non-European collections including religious wooden sculpture, armor, musical instruments, wickerwork, and jewelry. In addition there are some fine collections from China and Japan, and also some material from Oceania and South America.

Besides caring for the ethnographical material in storage and on exhibition, the Museum is also active in public relations. An Educational Section, started in 1951, offers a program for elementary and secondary schools, and other students visiting the Museum. Special arrangements are also made for work with defective children.

These activities have so far yielded and are continuing to yield notable results in creating an atmosphere of mutual understanding between modern man and his cultural heritage.

This intricate wrought-iron fireplace from the Coastal zone is characteristic of those found in the stone houses of this region.

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Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

ABBREVIATIONS—Indicate Traveling Exhibitions only:
AFA—American Federation of Arts
MMA—Museum of Modern Art
NSS—National Serigraph Society
Sc—Scalamandré
SI—Smithsonian Institution

CANADIAN

London, Ont., Victoria House Museum: "History of the Theatre," to Dec. 30; "Medals, Orders and Decorations," continuing.

Ottawa, Ont., National Gallery of Canada: "Massey Medals for Architecture —1961," to Nov. 26; "Fifteen Polish Painters," to Nov. 30 (MMA).

Quebec, Que., Le Musée de la Province de Quebec: "Heritage de France," Nov. 16-Dec. 16.

Regina, Sask., Saskatchewan Museum of Natural History: "Logging in Saskatchewan's Carrot River: 1944," to Dec. 11; "Museum Junior Naturalists," opens Nov. 20, for four months.

Saint John, N. B., New Brunswick Museum: "Six East Coast Artists," November.

Toronto, Ont., Art Gallery: "New Spanish Painting and Sculpture," to Nov. 29 (MMA); "Canadian Society of Painters in Water Colour," Nov. 24-Jan. 1.

Winnipeg, Man., Art Gallery Association: "The Engravings of Pieter Brueghel, the Elder," Nov. 18-Dec. 17 (SI).

WESTERN

Colorado Springs, Colo., Fine Arts Center: "Artists Equity Exhibition," through November.

Flagstaff, Ariz., Museum of Northern Arizona: "Illusions of Man," through Nov. 30.

La Jolla, Calif., Art Center: "Annual California Painting and Sculpture Exhibition," to Dec. 10.

Long Beach, Calif., Museum of Art: "Religious Art," to Nov. 26; "Contemporary Jewelry and Sculpture," "The Figure: Past and Present," through November.

Los Angeles, Calif., California Museum of Science and Industry: "Schlage Lock Collection," to Nov. 30; "Holiday Show," Nov. 16-Jan. 7; "Bill of Rights Poster Contest," Nov. 19-Dec. 10.

Los Angeles, Calif., County Museum: "George Roualt Prints," "Los Angeles—1960 to the Present," to Dec. 10; "Folk Arts of Lapland," "Recent Acquisitions —Costume and Textile Department," through Dec. 31.

Los Angeles, Calif., Department of Municipal Art: "Painters' and Sculptors' Club of Los Angeles," to Dec. 3.

Los Angeles, Calif., University of California, Art Galleries: "Contemporary Jewish Ceremonial Art," Nov. 17-Dec. 15 (AFA).

Oakland, Calif., Art Museum: "Paintings by William Keith," through Nov. 26.

Olympia, Wash., State Capitol Museum: "Out of the Forests." An educational forestry exhibit: new installation.

Pasadena, Calif., Art Museum: "Indonesian Art," through Nov. 30.

Phoenix, Ariz., Heard Museum of Anthropology and Primitive Arts: "The Indians of Canada," through Jan. 13.

Roswell, N. M., Museum and Art Center: "Malcolm Brown," to Dec. 8; "First Tri-State Crafts Invitational Show," Dec. 10-Jan. 19.

Sacramento, Calif., Crocker Art Gallery: "Baroque Drawings of the Masters," through November.

San Diego, Calif., Fine Arts Gallery of San Diego: "Artists of the Western Frontier," Nov. 9-29; "Monet and the Giverny Group," Nov. 30-Dec. 23 (both AFA); "Old Master Paintings," Nov. 30-Dec. 23.

San Francisco, Calif., California Palace of the Legion of Honor: "The Arts of Thailand," "Paintings and Drawings by Elise Cavanna," both through Dec. 10; "Prints by Beth Van Hoesen," through Dec. 3.

San Francisco, Calif., M. H. de Young Memorial Museum: "Friendship through Art," to Nov. 24; "Paintings by Elmer Bischoff," to Nov. 26; "Decorative Arts Exhibition," through December; "Paintings by Sam Tchakalian," opens December.

San Francisco, Calif., Morrison Planetarium: "Signals from Space," to Dec. 3.

San Jose, Calif., Rosicrucian Egyptian Oriental Museum: "Charles Darwin, Evolution of an Evolutionist," to Nov. 30 (SI).

San Jose, Calif., State College Gallery: "Paintings by Glenn Wessels," Nov. 13-28; "Christmas Auction," Dec. 4-15.

San Marino, Calif., Henry E. Huntington Art Gallery: "Drawings and Sketches by John Constable," through December.

Santa Barbara, Calif., Museum of Art: "Photography by Edmund Teske," "Sculpture by Abbott Pattison," both through Nov. 26; "Original Graphic Prints," Nov. 21-Dec. 17; "Paintings by Howard Fenton," Nov. 28-Dec. 31; "Paintings by Karel Appel," "Schott Creche and Religious Figures," both Dec. 5-31.

Santa Fe, N. M., Fine Arts Museum: "Exhibition of Western Artists, 1800-1900," to Nov. 22.

Santa Fe, N. M., Museum of Navajo Ceremonial Art: "New Series of Navajo Sandpaintings," Dec. 1-Mar. 31.

Seattle, Wash., Art Museum: "47th Annual Exhibition of Northwest Artists," to Dec. 3; "T'ang material," continuing; "Religious Art," "Pier L. Nervi Architectural Structures," "A.I.A. Washington State Chapter Honor Award Panels," all Dec. 7-31.

Seattle, Wash., Charles and Emma Frye Art Museum: "Seattle Weavers Guild and Clay Club Exhibition," Nov. 19-Dec. 10; "Invitational Exhibition of West Coast Paintings," Dec. 12-31.

Seattle, Wash., Historical Society: "Changing Scene in Seattle," "Pioneer Seattle Art," both through November.

Stanford, Calif., Stanford University: "From Icon to Image," Nov. 12-Jan. 15.

Tucson, Ariz., Arizona State Museum: "Shonto—a Navajo Indian Community," through December.

Tucson, Ariz., Art Center: "Children's Art from Italy," to Dec. 3 (SI); "Impressionism in Sculpture," Nov. 9-Dec. 3 (AFA).

MIDWESTERN

Akron, Ohio, Art Institute: "AAI Permanent Collection," to Dec. 31; "How is a House?" to Jan. 7; "Hudson River School," Nov. 15-Dec. 5 (AFA).

Albion, Mich., Albion College: "Contemporary Paintings and Sculpture," Nov. 12-22.

Ann Arbor, Mich., University of Michigan, Museum of Art: "Designed in the Netherlands," Nov. 17-Dec. 17 (AFA).

Austin, Tex., University of Texas: "Fourth Exhibition of Southwestern Advertising Art," Nov. 12-30.

Chicago, Ill., Art Institute: "Japanese Decorative Style," Nov. 10-Dec. 17; "Thomas Eakins," Dec. 1-Jan. 7; "Dinner with the Presidents," to Dec. 3; "Photographs by Richard Veit," to Dec. 17; "Enamels by Kenneth Bates," to Jan. 7.

Chicago, Ill., Museum of Science and Industry: A new exhibit prepared by the National Aeronautics and Space Administration to bring the public up to date on some of its latest projects: new installation.

Chicago, Ill., Natural History Museum: "Rubbings from the Temple of the Sleeping Buddha," through Nov. 24.

Cincinnati, Ohio, Art Museum: "16th Annual Exhibition by Artists of Cincinnati and Vicinity," Nov. 21-Dec. 28.

Columbus, Ohio, Gallery of Fine Arts: "Primitive Art," Nov. 17-Dec. 18.

Columbus, Ohio, Ohio State University: "Art in the News: Creative Advertising," Nov. 12-Dec. 3 (AFA).

Dallas, Tex., Museum for Contemporary Arts: "The Art that Broke the Looking Glass," Nov. 14-Dec. 31.

Dayton, Ohio, Art Institute: "Modern Art from the Collections of the Institute," through Feb. 11; "Paintings by John Wynne," Nov. 7-Dec. 6; "The Ohio Printmakers 1962," Dec. 8-31.

Dearborn, Mich., Henry Ford Museum: "The ABC's of Collecting Americana," through Dec. 3; "Annual Christmas Show," Dec. 8-Jan. 1.

Des Moines, Iowa, Art Center: "Byron Burford," Nov. 10-Dec. 3.

Detroit, Mich., Dossin Great Lakes Museum: "Greater Detroit." A superbly detailed model of the luxurious D & C side-wheel passenger steamer. This model is a cut-away, and was for years exhibited in the Dock terminal building on Detroit's old water front: new installation.

Detroit, Mich., Historical Society and Museum: "Collector's Corner," through Dec. 11.

Detroit, Mich., Institute of Arts: "Futurism," to Dec. 10.

Detroit, Mich., Jewish Community Center: "The Bible: Chagall's Interpretations," Nov. 13-Dec. 3 (AFA).

Evansville, Ind., Museum of Arts and Sciences: "Annual Mid States Art Exhibition," Nov. 12-Dec. 10.

Fort Wayne, Ind., Art School and Museum: "Indian Art of the U.S.," Nov. 12-Dec. 3 (AFA).

Fort Worth, Tex., Children's Museum Planetarium: "The Southern Cross," through Dec. 3.

Houston, Tex., Contemporary Arts Association: "Poets and Prints," to Nov. 29 (AFA).

Houston, Tex., Museum of Fine Arts: "Andre Derain Retrospective," opening Nov. 30; "Christmas around the World," opening Dec. 2.

Kansas City, Mo., City Art Institute and School of Design: "Twelfth National Print Exhibition," Nov. 15-Dec. 5 (AFA).

Kansas City, Mo., William Rockhill Nelson Gallery of Art: "The Drawings of Joseph Stella," Nov. 22-Dec. 13 (MMA); "Land Grant Colleges Association Exhibition," through November.

Lawton, Okla., Museum of the Great Plains: "Prehistoric Indians of the Plains." Numerous artifacts in a didactic display portray the broad sweep of prehistoric Indian cultures of the Great Plains from earliest known periods to the historic era: new installation.

Little Rock, Ark., Arkansas Arts Center: "4th Annual Delta Art Exhibition," to Nov. 30.

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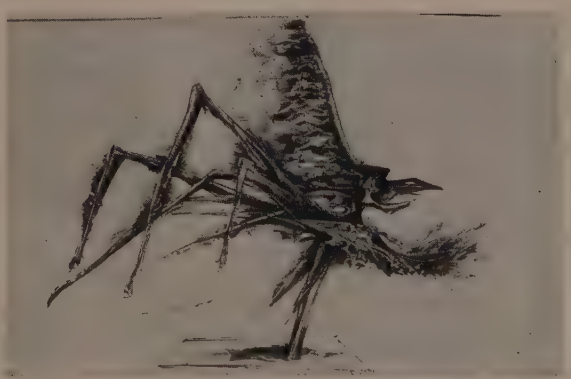

Young Fury *Theodore Roszak*

From the exhibition
DRAWINGS BY SCULPTORS

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CURRENT EXHIBITIONS

Color Indicates Permanent Installations

ucation: "Perception and Visual Expression," Nov. 6-27; "Milton Avery Retrospective," Nov. 12-Dec. 3 both (AFA).

Manitowoc, Wisc., Rahr Civic Center and Public Museum: "Ron C. Stokes," through November.

Milwaukee, Wisc., Art Center: "41st Annual Exhibition of Wisconsin Crafts," "Wisconsin Watercolors," both Nov. 9-Dec. 10; "Permanent Collection," Dec. 4-Jan. 1.

Milwaukee, Wisc., Public Museum: "Eskimo Basketry and Leathercraft;" new installation.

Minneapolis, Minn., Institute of Arts: "Alumnae Collectors," through Nov. 26; "Americana," through Dec. 1; "Sculpture by Katherine Nash," Nov. 21-Dec. 17.

Minneapolis, Minn., Walker Art Center: "The Artist in his Studio," to Nov. 19 (MMA); "Marcel Breuer," "Mendota Foundry," both to Dec. 3; "Hallmark Art Award," Nov. 12-Dec. 10; "Christian Schmidt Jewelry," Nov. 19-Dec. 31.

Minneapolis, Minn., University of Minnesota Gallery: "Rembrandt's Etchings," Nov. 12-Jan. 7.

Neenah, Wisc., Bergstrom Art Center and Museum: "The America of Currier and Ives," Nov. 15-Dec. 15 (SI).

Norman, Okla., University of Oklahoma Stovall Gallery: "Formative Cultures of Mexico," opening Nov. 15 for six months.

Oberlin, Ohio, Allen Memorial Art Museum: "Italian Painting," Dec. 31.

Omaha, Neb., Joslyn Art Museum: "George Simons' Retrospective," Nov. 26-Feb. 4; "Portraits from the Museum of Modern Art," Nov. 26-Dec. 24; "Hettie-Marie Andrews," Nov. 26-Dec. 30.

San Antonio, Tex., Marion Koogler McNay Art Institute: "American Folk Art from the Abby Aldrich Rockefeller Collection," Dec. 1-31 (AFA).

San Antonio, Tex., Witte Museum: "Edward Steichen—Photography," to Nov. 26.

Sioux City, Iowa, Art Center: "Jose de Rivera Retrospective," Nov. 19-Dec. 17 (AFA).

South Bend, Ind., University of Notre Dame Art Gallery: "Contemporary Belgian Paintings," Nov. 12-Dec. 15.

St. Louis, Mo., City Art Museum: "Artists Guild," to Nov. 26; "Marsden Hartley Exhibition," to Dec. 15 (AFA).

Toledo, Ohio, Museum of Art: "Civil War Drawings I," to Nov. 26 (SI); "Paintings by George Dinckel," Nov. 12-Dec. 3.

Urbana, Ill., University of Illinois, Krannert Art Museum: "20th Century Drawings from the Museum of Modern Art," Nov. 12-Dec. 3 (MMA); "Paintings and Drawings from the Collection of Phillip A. Bruno," Nov. 11-Dec. 3.

SOUTHERN

Athens, Ga., University of Georgia, Museum of Art: "International Selection Color Prints, Binet Gallery, Brimfield, Mass.," to Nov. 26; "Southeastern Annual," Nov. 6-17; "Jewish Institute of Religion," to Nov. 21.

Atlanta, Ga., Art Association: "American Legacy," to Dec. 10; "Civil War Drawings," to Nov. 26 (SI); "Crafts," Nov. 14-Dec. 5; "Christmas Trees around the World," Nov. 28-Dec. 5; "Eskimo Graphic Art," to Nov. 22 (SI).

Baton Rouge, La., Art Commission: "LAA & AIA Regional Architecture," Nov. 15-Dec. 3; "Hallmark's '58, '59, & '60 High School Scholastic Art Awards," Dec. 3-31.

Birmingham, Ala., Museum of Art: "Cameron Booth Retrospective," Nov. 27-Dec. 17 (AFA).

Chattanooga, Tenn., George Thomas Hunter Gallery of Art: "Prints and Drawings by Jacques Villon," to Nov. 30 (SI).

Clemson, S.C., Clemson College, School of Architecture: "Interiors," Nov. 8-29 (AFA).

Columbia, S.C., Museum of Art: "Richter Collection," Nov. 5-Dec. 3; "Baroque Italian Drawings," Nov. 12-Dec. 10; "Sister Mary Corita," Dec. 1-31.

Columbus, Ga., Museum of Arts and Crafts: "Fibers, Tools and Weaves," (SI), "Paintings of the Southland," "Portraits by Jay Hyde Barnum," "Southeastern Artists," "A Carolina Rice Plantation," all through November.

Fort Lauderdale, Fla., Art Center: "Faculty Artists," to Dec. 26 (AFA).

Huntington, W. Va., Galleries: "Huntington Collector's Print Show," to Dec. 3; "Davila Fisher Prints," Dec. 3-Jan. 14; "Sculpture: The Work of Constantino Nivola," Dec. 10-Jan. 7 (AFA).

Jacksonville, Fla., Art Museum: "Designer-Craftsmen, USA," Nov. 14-Dec. 5 (AFA).

Louisville, Ky., J. B. Speed Art Museum: "The Figure in Contemporary American Painting," Nov. 12-Dec. 2; "Explorers in Space," Dec. 4-25 (AFA); "America on Stone," Nov. 11-Dec. 10 (SI); "Swiss Industrial Architecture," Nov. 7-Dec. 17 (SI); "Designs by Children of Ceylon," to Dec. 3 (SI); "The American Scene Between the Wars," Nov. 30-Dec. 21 (MMA).

Memphis, Tenn., Museum: "Beauties from the Earth," through December; "Model Railroading," through January.

Miami, Fla., Museum of Modern Art: "Paintings by Vladimir Roncevic," "Paintings by Oscar Pantoja," both Nov. 7-26; "Polish Gobelin Tapestries," Nov. 7-Dec. 10.

Montgomery, Ala., Museum of Fine Arts: "Wolf Pogzeba's One-man Show," to Nov. 30; "Alabama Art League 32nd Annual Jury Exhibition," Nov. 5-30; "Mary Darby's Painting Exhibition," "Rocks and Minerals," both Dec. 3-31.

Nashville, Tenn., Tennessee Fine Arts Center: "Edwin Dickinson," Nov. 15-Dec. 5 (MMA).

New Orleans, La., Tulane University, School of Architecture: "Achievement in the Building Arts," Nov. 26-Dec. 16 (AFA).

Norfolk, Va., Museum of Arts and Sciences: "Thai Painting," to Nov. 30 (SI).

Pensacola, Fla., Art Center: "Hugo Robus Retrospective," Nov. 19-Jan. 7; "The Mountain of God," Nov. 17-Dec. 8 (AFA).

Raleigh, N. C., North Carolina State College, School of Design: "Carl Morris Retrospective," Nov. 26-Dec. 17 (AFA).

Richmond, Va., Valentine Museum: "Art in Richmond Public Schools," to Dec. 10.

Richmond, Va., Virginia Museum of Fine Arts: "Visionary Architecture," to Nov. 19 (MMA); "Artists at Home," through Dec. 24; "Artist-Craftsmen of Western Europe," Dec. 1-Jan. 1.

Sarasota, Fla., John and Mable Ringling Museum of Art: "René Magritte—Yves Tanguy," Nov. 12-Dec. 10 (MMA).

Stuart, Fla., Elliott Museum: Florida History Wing. The theme of this wing is "Exploring Florida," and consists of 16 cases depicting the development of Florida from prehistoric times through the early pioneer period in this area. Life-sized models show a parlor and kitchen of a turn-of-the-century home in Martin County; new installation. Also on exhibition: Seminole "chickee" thatched hut, especially constructed for the museum by the Seminoles, and a life-sized group of Seminoles exhibiting costumes collected in 1890 by Lt. Hugh L. Willoughby on his expedition across the Everglades; new installation.

Stuart, Fla., Martin County Historical Society: "The Seminole Indians Today," Nov. 5-Dec. 2.

Tampa, Fla., Art Institute: "Bazaar Paintings from Calcutta," Nov. 15-Dec. 17 (SI); "Children's Paintings from India," to Nov. 22 (SI).

West Palm Beach, Fla., Art Institute and Norton Gallery: "Exhibition for Young Collectors," Nov. 5-23; "Norton Summer Workshop Exhibition," Dec. 1-10; "Arnold Blanch," Dec. 10-Jan. 4.

EASTERN

Albany, N. Y., Institute of History and Art: "The Aldrich Collection," Nov. 15-Dec. 17 (AFA); "Albany Artists Group Members' Show," through December.

Allentown, Penna., Art Museum: "Charles Sheeler Retrospective," "Leonard Ross Photography," both Nov. 15-Dec. 31; "Cubist Sculpture," Nov. 15-Dec. 15 (AFA).

Baltimore, Md., Museum of Art: "Van Gogh Exhibition," through Nov. 26.

Baltimore, Md., Walters Art Gallery: "The Technique of Fresco Painting," Nov. 15-Dec. 17 (SI).

Boston, Mass., Harvard University, Baker Library: "A Corporation Collects," Nov. 15-Dec. 5 (AFA).

Boston, Mass., Institute of Contemporary Art: "Italian Sculptors of Today," through December.

Boston, Mass., Museum of Science, Hayden Planetarium: "Eight Wonders of the Universe," through Dec. 3.

Bridgeport, Conn., Museum of Art, Science and Industry: "Karl Schrag Retrospective," Nov. 26-Dec. 17 (AFA).

Brooklyn, N. Y., Museum: "The Nude in American Painting," through Dec. 10.

Brooklyn, N. Y., Children's Museum: Civil War Centennial Exhibit; new installation.

Buffalo, N. Y., Society of Natural Sciences: "100 Years of Museums," through Dec. 31.

Burlington, Vt., Robert Hull Fleming Museum: "Arts of Africa," to Nov. 26.

Cambridge, Mass., MIT, Hayden Gallery: "Greece, VI, V, IV Centuries," Nov. 6-27.

Elmira, N. Y., Arnot Art Gallery: "Museum Purchase Fund," Nov. 9-29 (AFA).

Hagerstown, Md., Washington County Museum of Fine Arts: "Arts of the Pacific Islands," through Nov. 20.

Harrisburg, Penna., State Museum Building: "American Textiles," Nov. 12-Dec. 3 (SI).

Hartford, Conn., Wadsworth Atheneum: "The Well Chosen Few," through Nov. 26; "Colt Percussion Firearms," to Jan. 14.

Huntington, N. Y., Hecksher Museum: "Partridge in the Peartree," Nov. 12-Dec. 10.

Ithaca, N. Y., Andrew Dickson White Art Museum: "Contemporary Japanese Drawings," to Nov. 30 (SI).

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Manchester, N. H., Currier Gallery of Art: "Paintings by Ch'i Pai-Shih," Oct. 15-Nov. 15 (SI); "The New Theatre in Germany," Nov. 15-Dec. 15 (SI).

Montclair, N. J., Art Museum: "30th Annual New Jersey State Exhibition," through Dec. 3.

New Britain, Conn., Art Museum of New Britain Institute: "American Industry in the 19th Century," to Nov. 26 (SI).

New Haven, Conn., Yale Art Gallery: "Stephen C. Clark Bequest," through Nov. 26.

New London, Conn., Lyman Allyn Museum: "A Picasso Retrospective in Prints," Nov. 12-Dec. 2 (AFA); "Durer Woodcuts," "Adornment Through the Ages," both through December.

New York, N. Y., American Museum of Natural History: "Art and Life in Old Peru," through December; "Man in Space," reopened Oct. 12 through 1963; "Birds of Greenland," Nov. 5-Jan. 14 (SI).

New York, N. Y., Hayden Planetarium: "Man in Space," through Dec. 4.

New York, N. Y., Asia House: "Outer Mongolia," Nov. 12-Dec. 4 (SI); "Khmer Sculpture," Nov. 30-Jan. 28.

New York, N. Y., Cooper Union: "Method and Style in Restoration," "Preservation: the Heritage of Progress," both through November.

New York, N. Y., IBM Gallery of Arts and Sciences: "The Inventions of Leonardo da Vinci," Nov. 6-Dec. 29.

New York, N. Y., Jewish Museum: "Irving Kriesberg," through Dec. 18.

New York, N. Y., Metropolitan Museum of Art: "American Primitive Paintings from the Collection of William Edgar and Bernice Chrysler Garbisch," Nov. 17-Jan. 7; "Musical Instruments of Five Continents," reopening Nov. 16 for an indefinite period; "Stephen C. Clark Bequest," opened Oct. 13.

New York, N. Y., Metropolitan Museum of Art: "Collecting Americana, 1956-1961." Consists of historic American furniture and decorative arts acquired during the past five years. Featured in the exhibition are Paul Revere silver; glassware, porcelain, hooked rugs, textiles; Duncan Phyfe furniture; and other Americana from the 17th, 18th and 19th centuries; new installation.

New York, N. Y., Museum of the City of New York: "Peter Cooper's New York," through the summer of 1962.

New York, N. Y., Museum of Modern Art: "The Last Works of Henri Matisse: Large Cut Gouaches," to Dec. 3; "Chagall: The Jerusalem Windows," Nov. 19-Jan. 3; "Orozco Drawings," Nov. 22-Jan. 21.

New York, N. Y., Museum of Primitive Art: "Art of Ancient Mexico," to Nov. 19; "The René D'Harnoncourt Collection," Nov. 29-Feb. 10.

New York, N. Y., New-York Historical Society: "John Hill, Master of Aquatint," "Paintings by Enit Kaufman," "New York: Host to the World," "A Nation Divided: 1861-1862," all through December.

New York, N. Y., Scalamandré Museum of Textiles: "Textiles used in the Colonial National Shrines of America," through December.

New York, N. Y., Solomon R. Guggenheim Museum: "American Abstract Expressionists and Imagists—1961," through December.

Norwich, Conn., Slater Memorial Museum: "The New Generation in Italian Art," Nov. 8-29 (AFA); "Notable Periods in American History," Dec. 7-21.

Orono, Maine, University of Maine: "Giovanni Piranesi, Views of Rome," "German Expressionist Graphics," "Aubrey Schwartz, Graphics," "Stow Wengenroth, Lithographs," through November.

Philadelphia, Penna., Commercial Museum: "Italy Today," to Nov. 26; "Finland," Nov. 17-mid-December; "Tropical Africa," to Dec. 31 (SI).

Philadelphia, Penna., Franklin Institute, Planetarium: "The State of the Universe," through November.

Philadelphia, Penna., Pennsylvania Academy of Fine Arts: "American Painting and Sculpture," Nov. 13-Dec. 23; "Contemporary American Prints," Nov. 18-Dec. 23.

Philadelphia, Penna., University of Pennsylvania, Department of Architecture: "Contemporary Architecture in Mexico," Nov. 13-Dec. 17 (AFA).

Pittsburgh, Penna., Carnegie Institute: "Seven One-Man Shows and International Exhibition," through Jan. 7; "Balcomb Greene Retrospective," Nov. 19-Dec. 17 (AFA).

Pittsfield, Mass., Berkshire Museum: "Exhibition of National Society of Art Directors," "Photographs by Henry W. Barker," both through November.

Rochester, N. Y., Memorial Art Gallery: "A University Collects: Minnesota," Nov. 4-25; "Major Paintings from the Whitney Museum," Dec. 1-22 (AFA); "David Smith," to Nov. 24 (MMA).

Scranton, Penna., Everhart Museum: "Pagan," to Nov. 26 (SI); "Paintings by Ruhtenberg and Kirschenbaum," to Dec. 31.

Stony Brook, N. Y., Suffolk Museum: "Yesterday's Diversions," to Dec. 23.

Syracuse, N. Y., Everson Museum of Art: "Tour de Noel," Nov. 27-Dec. 3.

Sturbridge, Mass., Old Sturbridge Village: Candia Schoolhouse. A one-room schoolhouse, built in Candia, N. H., in the early 1800's has been restored to its original condition; new installation.

Utica, N. Y., Munson-Williams-Proctor Institute: "Japanese Prints," to Dec. 12; "Edward W. Root Bequest," Nov. 5-Feb. 24; "Japan: Design Today," Nov. 19-Jan. 28 (SI).

Washington, D. C., Corcoran Gallery of Art: "The Civil War," Nov. 18-Dec. 31.

Washington, D. C., Freer Gallery of Art: "Ukiyoi Paintings," through December.

Washington, D. C., National Gallery of Art: "Tut-Ankh-Amon's Treasures," to Dec. 3 (SI); "Kress Exhibition," Dec. 10-Feb. 1.

Washington, D. C., Smithsonian Institution: "Control of Atmospheric Pollution," through December.

Washington, D. C., Textile Museum: "Rugs and Embroideries of Western Turkestan," through Dec. 29.

Worcester, Mass., Art Museum: "Tiepolo Drawings," through Nov. 30 (SI).

York, Penna., Historical Society of York County: "Japanese Prints from the Collections of James Michener," through November.

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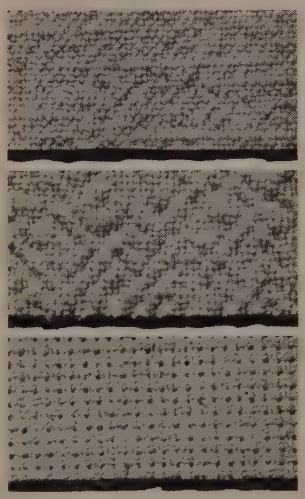

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POSITIONS OPEN

Detroit, Mich., Institute of Arts: **Associate Art Curator (Education).** To act as the Assistant Director of the Education Division, and to conduct classes, workshops, and gallery talks as needed. This position requires considerable experience in art education, preferably in a museum education program. Salary: $7,202-$7,829. Write to Ralph Meuller, Detroit Civil Service Commission, 612 City-County Building, Detroit 12, Michigan.

Green Bay, Wisc., Neville Public Museum: **Curator of Education.** To take charge of the Education Department. Consists of planning and conducting school class visits, devising and supervising extracurricular activities, advising exhibit department on exhibit needs, maintaining strong liaison with teachers, participating in museum's radio, television, and public lecture programs. Candidates must have college degree, and preference will be shown to young man with academic background in Education, American History or Anthropology. Salary: $5,047 to $5,688 in three annual increments (scale in process of being upgraded). Send complete personal, educational, and professional data together with a photograph to James L. Quinn, Director, Neville Public Museum, 129 South Jefferson Street, Green Bay, Wisconsin.

Memphis, Tenn., Brooks Memorial Art Gallery: **Director.** To assume general administration of established Fine Arts museum. Previous museum experience necessary, college degree preferable, salary open. Position open Jan. 1, 1962. Write to Hugo Dixon, President of the Board of Trustees, Brooks Memorial Art Gallery, Overton Park, Memphis, Tennessee.

New Bern, N.C., Tryon Palace: **Curator of Education.** Must be capable of planning, preparing and executing a full scale educational program for a historical museum. Requirements: Degree in history, and experience in teaching or in museum work. Salary: $6,840-$8,724. For further information write to the North Carolina State Personnel Department, P.O. Box 328, Raleigh, North Carolina.

Wichita, Kans., Art Museum: **Curator.** Requirements: Art museum training or experience, ability to plan and install exhibitions, and give gallery talks. City employee benefits. Salary open. Submit academic and professional background, references. Position open immediately. Write to Richard Grove, Director, Wichita Art Museum, 619 Stackman Drive, Wichita 3, Kansas.

Williamsburg, Va., Jamestown Foundation: **Curator.** Responsible for maintenance and development of exhibits in two pavilions, plus furnishings of reconstructed fort, ships, and Indian house. Also responsible for work with schools and supervision of interpreters and maintenance personnel. Prefer college graduate with experience in museum work, and teaching or working with children. Salary open. Write to Parke Rouse, Jr., Director, Jamestown Foundation, Box 1835, Williamsburg, Virginia.

STAFF CHANGES

Austin, Tex., Texas Memorial Museum: **Gerald C. Raun** has been appointed Curator of Zoology.

Baltimore, Md., Maryland Academy of Sciences: **Roger Whiteford** has been appointed Coordinator, Educational Activities.

Beloit, Wisc., Wright Art Center: **Joseph Ishikawa** has been appointed Director.

Berkeley, Calif., University of California, Robert H. Lowie Museum of Anthropology: **Alex Nicoloff** has been appointed Museum Artist to succeed Josepha Haveman.

Boston, Mass., Children's Museum: **Claudia Lowe** has been appointed Curator of Biology.

Brooklyn, N.Y., Children's Museum: **Paul Curtis Hooks,** formerly with the Department of Anthropology of the University of Oregon, has been appointed Curator of Cultural History.

Brooklyn, N.Y., Museum: **Caroline K. Keck** has been appointed Conservator. She succeeds her husband, **Sheldon Keck,** who after 27 years with the Museum has accepted the Directorship of the Conservation Center of the Institute of Fine Arts, New York University.

Clearwater, Fla., Florida Gulf Coast Art Center: **Ralph H. Hillbom** has been appointed Director. Mr. Hillbom was formerly Art Director of the B. F. Goodrich Company.

Colombia, S. C., Museum of Art: **Russel Burns** has been appointed Curator of Education and Lecturer; **Mrs. Arthur Balderacchi,** Junior Museum Secretary; **Louise Stewart,** Bookkeeper-Secretary; **Arthur Balderacchi,** Museum Trainee; **Susan Meredith,** Richland Art School Instructor in Ceramics; **Sigmund Abeles,** Richland Art School Instructor in Graphics and Sculpture.

Columbus, Ohio, Gallery of Fine Arts: **Tracy Atkinson,** Assistant Director at the Gallery, will serve as Acting Director during the absence of Mahonri Sharp Young, who is on a year's leave of absence in London.

Corning, N.Y., Museum of Glass: **Michael Milkovich** has been appointed Curator of the Collections.

Dearborn, Mich., Henry Ford Museum: **James A. Fowler** has been appointed Director of Education. He was formerly Curator of Education at Cranbrook Institute of Science.

Des Moines, Iowa, Art Center: **Helen M. Boyd** has been appointed Membership Secretary. She replaces Mrs. Jane Hise.

Gainesville, Fla., Florida State Museum: **Ira Alton Raye** has been appointed Interim Assistant Curator of Exhibits.

Hartford, Conn., Children's Museum of Hartford: **Mrs. Hazel Guest Jockheck** has been appointed head of the Art Department.

Hartford, Conn., Wadsworth Atheneum: **Samuel Wagstaff, Jr.,** has

Positions and Personnel

been appointed Curator of Paintings, Drawings and Prints, and **Graham S. Hood** has been appointed Curator of Decorative Arts.

Honolulu, Hawaii, Academy of Arts: **William A. McGonagle** has been appointed Assistant to the Director in charge of programming; **Ralph Glenn,** Assistant to the Director for Administration; **Mrs. Walter Prock,** Executive Secretary for the membership department; **Mrs. Violet A. Scott,** Acting Head of the creative arts department; **Mrs. Vivian A. Landry,** Administrative Assistant in the education department; **Mrs. Charles Johnson,** Secretary in the Art School; **Mrs. Donald Wilton,** part-time instructor in the education department; and **Louis Pohl** a member of the Art School staff.

New York, N.Y., Whitney Museum of American Art: **Edward Albert Bryant** has been appointed Associate Curator. He succeeds Rosalind Irvine.

Philadelphia, Penna., Commercial Museum: **Kenneth B. Disher,** Assistant Museum Director, resigned effective August 1, 1961.

Phoenix, Ariz., Art Museum: **Ned K. Buckman** has been appointed Assistant Curator of Education, and Co-ordinator of the Children's Museum's program and activities.

Racine, Wisc., Historical Society Museum: **Dick Sampson,** formerly Acting Curator at the Detroit Historical Museum, has been appointed Director.

Rochester, N.Y., Museum of Arts and Sciences: **Charles F. Hayes, III** has been appointed Associate Curator of Anthropology.

Roswell, N.M., Museum and Art Center: **Joseph M. Stuart,** who has been serving as Acting Director and Instructor of Painting, has been appointed Director. He succeeds David Gebhard, who is now Director at the University of California Art Gallery. **Eugene A. Smith** has been appointed Assistant Director.

Sarasota, Fla., Ringling Museum of Art: **Robert Owen Parks** has been appointed Curator.

Seattle, Wash., Art Museum: **Edward B. Thomas,** who has served on the Museum staff since 1951 as Educational Director, has been appointed the Assistant Director.

Seattle, Wash., Washington State Museum: **Roland Force** has been appointed Director.

St. Louis, Mo., Museum of Science and Natural History: **James G. Houser** has been appointed Curator.

Stuart, Fla., Martin County Historical Society: **Mrs. Stephen Schmidt** has been appointed Assistant to the Director of the Martin County Museums.

Williamsburg, Va., Abby Aldrich Rockefeller Folk Art Collection: **John Milley** has been appointed Registrar.

Williamsburg, Va., Colonial Williamsburg: **Bob Jeffrey** has been appointed Press Director. He succeeds George Eager who was recently named Assistant Director of Public Relations.

Winnipeg, Ottawa, Lower Fort Garry National Historic Park: **Barbara A. Johnstone** has been appointed Superintendent. She is the first woman to hold the position of superintendent of a national historic park.

Winterthur, Del., Henry Francis Du Pont Winterthur Museum: **Edgar P. Richardson** who for the past sixteen years has been Director of the Detroit Institute of Arts, has been appointed Director. He succeeds Charles F. Montgomery, who has resigned to devote his full time to teaching and writing.

PERSONALS

John P. Clement has been re-elected President of the Vermont Historical Society, and **John C. Huden,** Vice-President; **James M. McCabe,** was elected Vice-President; **Miriam Fitts,** Secretary; and **Loriman S. Brigham,** Treasurer.

Milton S. Eisenhower, President of the Johns Hopkins University, has been elected Trustee of the Maryland Academy of Sciences, Baltimore, Maryland.

Ralph T. McElvenny has been elected President of the Detroit Museum of Art Founders Society. **William A. Day** has been elected Vice-President. Re-elected were **Mrs. Henry Ford II** and **Edward E. Rothman,** Vice-Presidents; **John N. Lord,** Treasurer; **Carl Tiedman,** Executive Secretary. **Alvan Macualey,** who has served as President of the Founders Society for the past five years, was also elected a Vice-President.

James B. McMahon, Jr., has been elected President of the Mid-Fairfield Youth Museum, Westport, Connecticut.

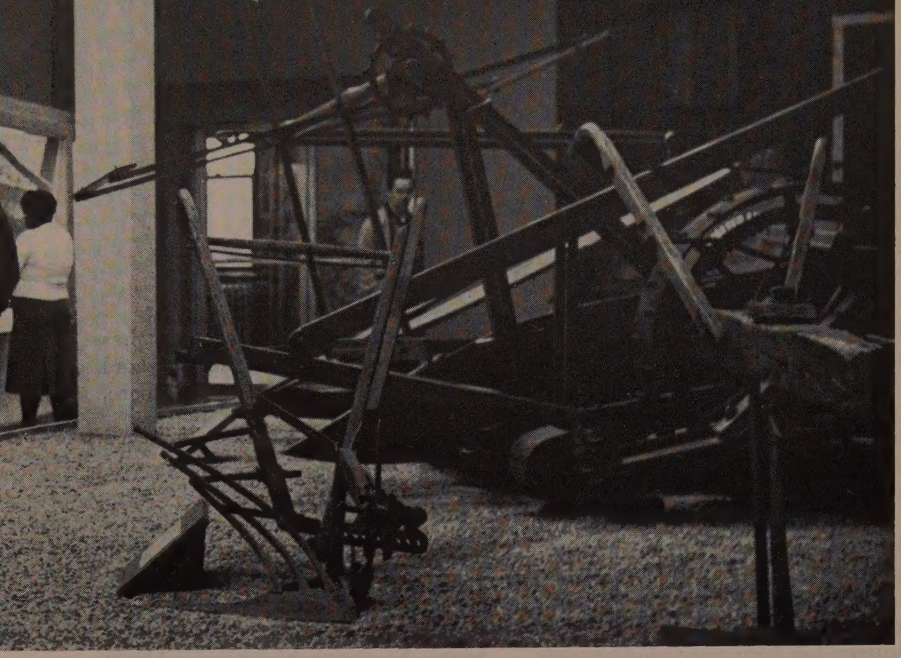
Millard Meiss, of the Institute for Advanced Study, Princeton, New Jersey, has been elected President of the International Committee of Art History for a three-year term.

Hugh M. Wallis has been re-elected President of The Montreal Museum of Fine Arts. **W. H. Budden** and **Maurice Corbeil** have been re-elected Vice-Presidents; **Maurice Chartre,** Honorary Treasurer; **R. F. Angus,** Assistant Honorary Treasurer; and **Charles Gonthier,** Honorary Secretary.

Donald L. Weismann of the University of Texas Art Department has a research assignment abroad for 1961-62, seeing and photographing art exhibits and tape-recording interviews with the new generation of European painters, in Italy, France, England, and Germany. His work may be extended to Spain, Yugoslavia, Greece, and Israel by supplementary grants from private foundations.

Howard Willoughby has been elected President of the Oakland Museums Association. Also elected were **Homer R. Spence,** First Vice-President; **Robert T. Nahas,** Second Vice-President; **Mrs. Lawrence S. Fletcher,** Treasurer; and **Robert W. Turner,** Secretary.

HIGHLIGHTS

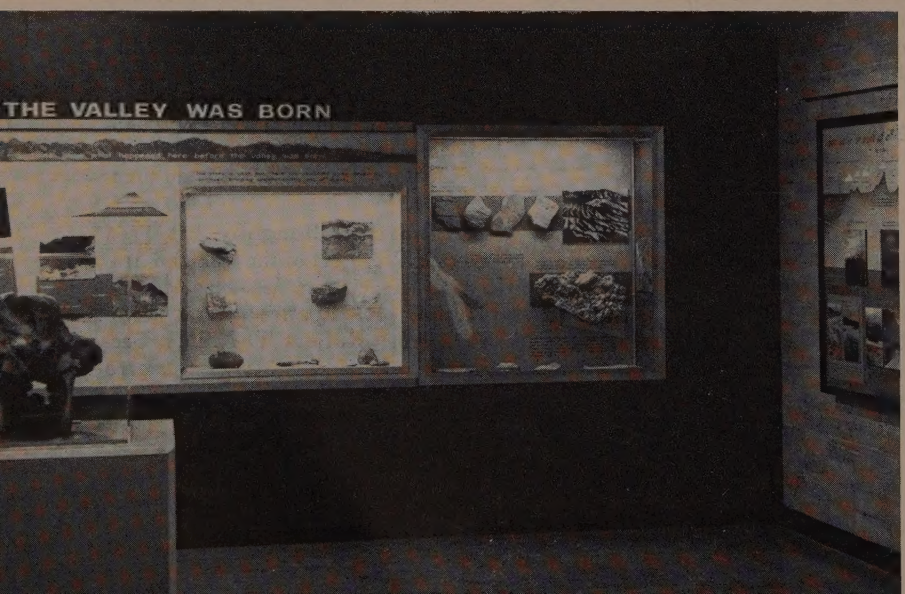


1

The New Agricultural Hall (1), is one of two galleries opened this year by the Kansas State Historical Society in Topeka. The opening of the agricultural hall, Indian gallery, and an entirely refurbished military hall, marked the completion of the recent $300,000 remodeling and air-conditioning project of the Historical Society. The work was authorized by the state legislature of 1960, for completion in time for the Kansas statehood centennial.

2

Eldon House in London, Ontario (2), was built in 1834 by Captain John Harris, R.N.—famous for his pioneer work in connection with the charting of the Great Lakes and St. Lawrence River—and four generations of his family lived there during its one hundred and twenty-five years. In 1960, the house with most of its furnishings, and eleven acres of land overlooking the Thames River, were given to the City of London by the present members of the Harris family for an historical site and park. In 1870, there were some alterations made to the house, in which the drawing room was enlarged and the ceiling was raised, and other minor changes have been made over the years. However, Eldon House is largely as it was in 1834.



3

The Death Valley Museum at Furnace Creek, Death Valley National Monument, California-Nevada (3), is part of the new visitors' center consisting of two buildings. In one building are the museum and a 430-seat auditorium, and in the other administrative offices and workshops. Portions of a connecting patio between the two buildings will be used for outdoor exhibits. Designed by Welton Becket and Associates, Architects and Engineers, San Francisco, the museum has 3,400 feet of exhibit space in which items depicting the history, natural history, geology, and archeology of the Death Valley region are displayed.

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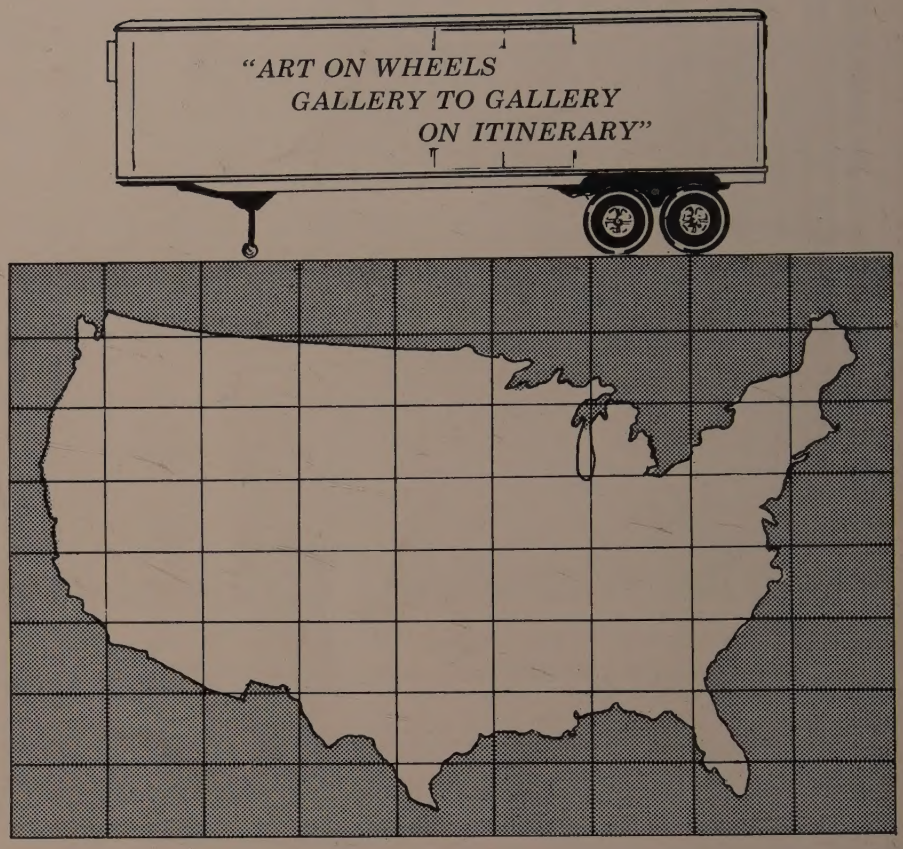

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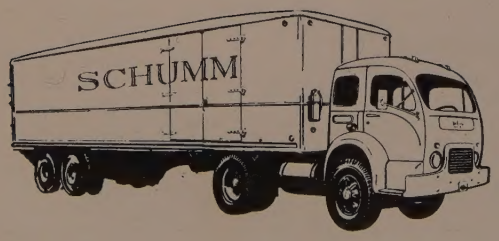

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